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THIS PAGE

The crowning of the king and queen at the
Homecoming bonfire Nov. 7, 2025.
Photo: Chris Richards

COVER

U of A undergrad Dylann Kate Sweeney
on a camel ride through the Sahara while
studying abroad in Marrakesh, Morocco.
Photo provided by: U of A Study Abroad



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In July 2024, a monsoon blew out several of Flandrau Science Center and Planetarium's signature colored-glass panels, scattering glass almost 30 feet into the gift shop. A little over a year later, Sonoran Glass School Assistant Director Paul Anders-Stout '04 re-created several of the panels according to their original *pâte de verre* design — just ahead of the center's 50th anniversary.



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Twenty years ago, historic theater preservationist Herb Stratford '89 '95 helmed a major restoration of the Fox Tucson Theatre. Now he's moved on to the city's first Spanish-language theater, Teatro Carmen.

"A Teatro Carmen Morning"
Acrylic on canvas panel
Rand Carlson, 2026



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A spate of recent gifts — including \$20 million from the Garcia Family Foundation — is transforming study abroad programs at the U of A, putting international travel within reach for students who might not have had the opportunity before.

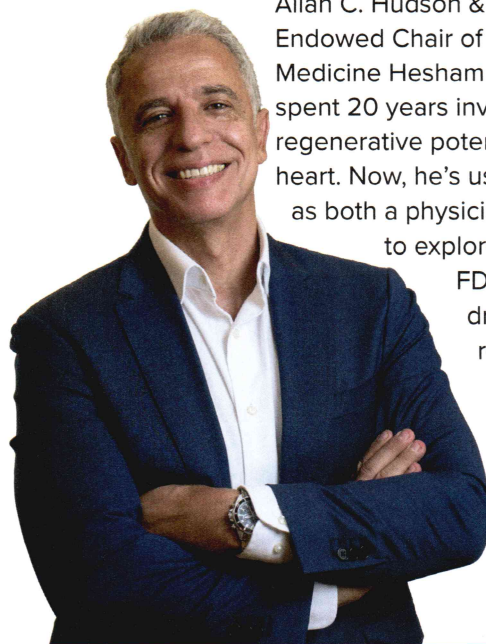
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DEPARTMENTS

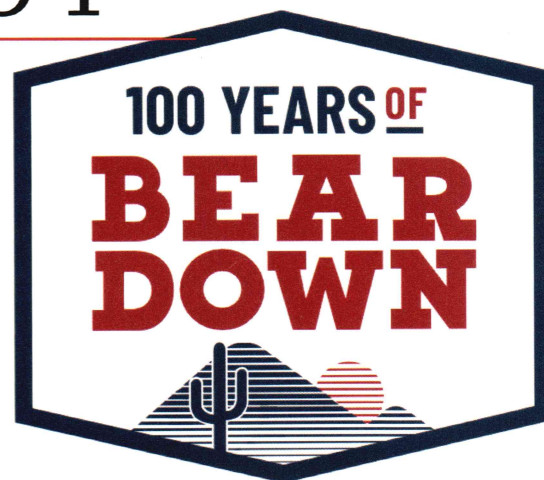
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Sarver Heart Center Director and Allan C. Hudson & Helen Lovaas – Endowed Chair of Cardiovascular Medicine Hesham Sadek has spent 20 years investigating the regenerative potential of the human heart. Now, he's using his training as both a physician and a scientist to explore how certain FDA-approved drugs might be repurposed to help heal the heart from diseases with no established treatment — a prospect that could transform patient care.

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Carmen Barón '86 has been dreaming of dresses since childhood. Here, the National Endowment for the Arts National Heritage Fellow and founder of Tucson-based Mexican regional dance group Danzacultura Mexicana reflects on a lifetime of designing, teaching, dressmaking, dancing and keeping the traditions of folklórico alive.

Welcome To The V BAR V RANCH Agricultural Experiment Station

President Garimella with a delegation from the university's main campus at the V Bar V Ranch at the College of Agriculture, Life and Environmental Science's Arizona Experiment Station
Photo: Chris Richards



Dear Wildcats,

As you know so well, our beloved main campus in Tucson is a place of study and learning, a place of discovery and progress, a place of pride in athletic accomplishment and artistic achievement. But as the university for Arizona, our reach extends to all 15 counties in the state, includes close ties with the 22 tribal nations in Arizona and draws on global partnerships with government, industry and other universities.

To really appreciate the extent to which we engage and serve Arizona, I have traveled our state to see our impact firsthand, and I can report we are doing great things in communities large and small.

During fall visits to Yuma and Yavapai counties I saw our land-grant mission in action. The university has an extraordinary presence in rural communities and deep engagement with our state's agricultural sector. One example: The Arizona Board of Regents recently awarded a \$3 million grant to create the Arizona Hub for Agriculture Innovation Research. Researchers from the U of A will lead an effort involving colleagues from our sister universities. The work will build on our strong partnerships with leaders in Yuma to address challenges unique to the region's \$30 billion desert agriculture industry.

The pace has continued in 2026, with our research strengths on full display. NASA's newest exoplanet observatory — Pandora — is also NASA's third U of A-led mission, reflecting our sustained leadership in space sciences. We held our inaugural National Security Forum, bringing

distinguished leaders in defense, science, policy and industry together on our campus, and launched the Kyl Institute for National Security, which will strengthen the university's ability to move knowledge into systems that support national priorities.

Partnerships and projects such as these contribute to our impact and elevate the U of A's reputation. For instance, we're ranked the No. 1 university in the Southwest and one of the top 25 public universities in the nation by Times Higher Education, and we recently shared news that our 2024 research expenditures have placed us among the top 20 public universities nationwide for the seventh year running.

We are also here for Arizona. I'm very proud the U of A will maintain the same tuition rate for resident undergraduate students for the third consecutive year. Success for every student — our North Star — includes affordability, and it is central to our land-grant mission and our commitment to uplifting people and communities throughout Arizona. This commitment is one of the reasons in-state students make up 62.5% of this year's first-year class, up from 52.7% in 2024.

With our strategic imperatives setting our course for the future, 2026 looks bright for the U of A. I am grateful for the passion and generosity of our alumni and donors, a force that helps propel our collective momentum. ❖

Sincerely,

Suresh Garimella

President & University Distinguished Professor

REDEFINING RURAL HEALTH

STORY BY: **UNIVERSITY COMMUNICATIONS** | PHOTO: **ADAM BROOKS**

The University of Arizona College of Medicine – Phoenix and Onvida Health are partnering to launch Arizona’s first rural regional medical school branch. The partnership will address the severe physician shortage facing the rural regions of the state.

In July, the College of Medicine – Phoenix will introduce a three-year Primary Care Accelerated Pathway leading to an M.D. degree, with clinical training based entirely at Onvida Health in Yuma.

During the first three years of the partnership, up to 15 qualified students per year who are committed to careers in primary care — internal medicine, family medicine or pediatrics — will be admitted to the program and awarded full tuition scholarships funded by Onvida Health.

Each cohort will complete the first 18 months of the three-year curriculum, focusing on the foundational sciences, in Phoenix. They will then spend the next 18 months at the Yuma branch for clinical training across eight core specialties. With capacity to support up to 300 rotations annually, the program also will create opportunities for other U of A colleges to rotate at the site.

The College of Medicine – Phoenix is partnering with Onvida Health to reach rural Arizona.

Primary care is the largest area of need across Arizona, with approximately 500 additional physicians needed to meet current health care demands, based on data from the Arizona Graduate Medical Education Policy Brief.

Nearly 70% of communities designated by the U.S. Department of Health and Human Services as primary medical health professional shortage areas are in rural areas. Since 2013 — when Yuma was identified as a shortage area with an aging primary care physician population — Onvida Health has been working to bridge that deficit through their Family and Community Medicine Residency Program. This collaboration further enhances those efforts.

As part of the agreement, Onvida Health is committing \$32.9 million over eight years to fund the full-tuition scholarships and support the development of the Yuma regional branch of the U of A College of Medicine – Phoenix. This investment ensures the program’s sustainability and reinforces Onvida Health’s dedication to community-centered care. ♦





Suresh Garimella and Banner Health CEO Amy Perry

A DECADE OF IMPACT

STORY BY: STACY PIGOTT

PHOTO COURTESY OF: THE ARIZONA BOARD OF REGENTS

The U of A and Banner Health transform health care in Arizona.

Last October, the Arizona Board of Regents convened a group of policymakers, community members, health care executives and leaders from Banner Health and the University of Arizona to mark a 10-year partnership that has redefined academic medicine and health care delivery across the state.

Among the points of discussion was a study estimating that the partnership has delivered \$59 billion in economic impact to the state of Arizona — a figure that encompasses ongoing Banner – University Medicine operations as well as the impact of construction and equipment, more than 35,000 annual jobs and 12,000 temporary construction jobs, over \$2 billion in tax revenue and nearly \$3 billion in estimated value from graduates who have stayed to work in the state. The partnership also has helped train thousands of U of A nurses, pharmacists and public health professionals at Banner facilities each year, directly addressing critical shortages in the workforce and anticipating future demand.

“This partnership is proof that when Arizona’s institutions work together, we can make a lasting impact for our state and its people,” said Doug Goodyear, chair of the Board of Regents. “The work Banner and the U of A have done over the past decade stands as a model for how public and private institutions can work together to address critical needs and deliver measurable results for the communities they serve.”

Banner and the U of A have invested more than \$2.4 billion over the past decade to expand and upgrade aging facilities, launch new clinical trials, expand educational and simulation spaces, scale specialty care, and grow residency and fellowship opportunities, with Banner contributing \$2 billion and the U of A contributing \$400 million. These investments have modernized health care infrastructure across Arizona, expanding ambulatory care networks and establishing one of the nation’s largest graduate medical education programs.

“We are very proud of the impact our partnership with Banner Health has had over the past 10 years,” said U of A President Suresh Garimella. “Academic medicine gives students hands-on experience at the cutting edge of health care, advances fundamental discovery and clinical research, and enables the best quality clinical care. Together, we’re equipping future health leaders with the skills and adaptability they’ll need to thrive in a rapidly evolving field and meeting the needs of patients in Arizona and beyond.”

As the partnership enters its second decade, Banner and the U of A remain focused on advancing clinical care delivery, medical education and clinical research while looking ahead to leveraging rapidly evolving technology and artificial intelligence for training clinicians, improving provider-patient interactions and analyzing vast amounts of data to better manage population health. The details are complex, but the goal is simple: to better serve the patients of Arizona. ♦

BREATHE EASY

The U of A Superfund Research Center secures \$14.8M NIEHS grant to combat hazardous dust effects in Southwest.

STORY BY: LAINE KOWALSKI | PHOTO: ED ARNUAD



Since 1989, the University of Arizona Superfund Research Center has studied the effects of arsenic, mine tailings and other hazardous wastes on public health in the American Southwest, including Native nations and the Arizona-Sonora borderlands.

The center, which has been continuously funded by the National Institutes of Health since 1997, recently received a \$14.8 million five-year grant from the National Institute of Environmental Health Sciences, a division of the NIH, to both continue and expand its work.

“We are one of the very few programs in the United States that have been continually funded for more than three decades,” says Raina Maier, a professor at the U of A College of Agriculture, Life and Environmental Sciences who served as director of the center from 2012 to 2022 and continues to serve as associate director.

This new round of funding will support four new integrated research projects: two led by the U of A’s R. Ken Coit College of Pharmacy and two led by CALES.

One project, led by Yin Chen, professor of pharmacology and toxicology and U of A BIO5 Institute member, aims to explore the health implications of metalloid exposure and pinpoint molecular targets for creating risk assessments to help communities understand health hazards they might face.

Another — led by Xinxin Ding, R. Ken Coit professor and head of the Department of Pharmacology and Toxicology — is building a mechanistic model of how chronic inhalation of metalloid- and fungus-laden dust particles can cause fibrotic lung disease.

“We have some early indications that arsenic exposure may affect the infectivity levels of fungal spores,” says Ding, who also is the director and lead principal investigator on the new grant. “We also have interesting data showing that inhalation exposure to the dust actually generates more of the most toxic kind of arsenic in the lungs than arsenic exposure in drinking water.”

A third project, led by Jon Chorover, professor and head of the Department of Environmental Science in CALES, will investigate how the size and the physical and chemical properties of mine-tailing dust particles influence the release of toxic metals into lung fluids.

Maier’s own project builds on previous research about revegetating acidic mine tailings using native plants and compost applications — a process that stabilizes soils and prevents the generation of dust containing toxic particles, which can spread into neighboring communities.

“The Southwest is hot and dry,” Maier says. “So, we generate a lot of dust that gets carried by the wind, conditions that make it challenging to establish plants. We are working to determine the minimum inputs and best seasonal timing to effectively establish plants on a site,” she says, adding that such research may also reduce the overall cost of revegetation to mining companies.

The four projects reflect the Superfund Research Center’s multidisciplinary approach of pairing biomedical and environmental science, and they demonstrate how research endeavors translate into tangible public health protections. ❖

SUBJECT / OBJECT:

OLD MAIN RED BRICKS

STORY BY: MIKE POWELL
PHOTO: CHRIS RICHARDS





It started
out as clay dug
up from a patch
of ground during the
construction of Old Main —
which was originally just called the
University Building, because there were
no other buildings on campus to confuse
it with. (Kind of nice to think about, isn't it? All
that quiet desert?) Then they molded it into brick and
fired it on site and started stacking. That was 1887. Now
it sits in a cool underground storage room, salvaged during a
2014 renovation in accordance with the Arizona Antiquities Act: an
original Old Main brick.

You don't see brick in new buildings the way you do in the old ones. (We don't put hitching posts outside anymore, either.) But know that should any of the signature red-brick facades in the Campus Historic District — including the original campus library (now the Arizona State Museum) and 1930s-era dorms like Gila and Yuma Hall — require repair, they'll go so far as to age the grout during repairs to keep the look intact. ❖

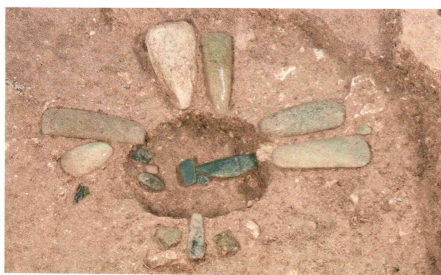


NEW LIGHT, OLD RITUALS

U of A archaeologists in the College of Social and Behavioral Sciences, Takeshi Inomata (left) and Melina García, excavate a cache of ceremonial artifacts including mineral pigments associated with the cardinal directions. Photo: Atasta Flores.

U of A researchers use laser mapping technology to reveal early Mesoamerican ritual sites.

STORY BY: **KYLE MITTAN**

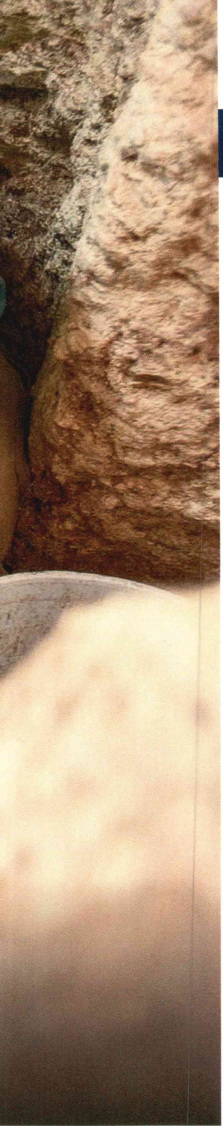


The team excavated jade axes and ornaments that were likely left after builders had made offerings to the cruciform cache and filled it in. Photo: Takeshi Inomata/University of Arizona.

In the state of Tabasco, in southeast Mexico, most roads are unpaved and stretch for miles alongside pastures and crops that have been turned a lush green by the Río San Pedro. Most people passing through would likely just see rolling farmland.

But in 2020, a team of archaeologists, including University of Arizona Regents Professor of anthropology Takeshi Inomata, used cameras and laser-drone technology to peer through a layer of earth. To their surprise, their images showed a mile-long construction, probably from 1,000 B.C. The site, called Aguada Fénix, is believed to be one of the largest monuments built in the Maya area.

The discoveries have continued, thanks to both imaging and more traditional excavations. Last summer, Inomata and the team unearthed evidence that Aguada Fénix was a cosmogram — a model to represent the universe, seen at other Maya sites — which could make it among the most significant ceremonial sites in the Maya area. The latest excavation revealed a cross-shaped, or cruciform, pit that held a cache of ceremonial artifacts providing unprecedented information on early Maya rituals.



Inomata's findings, published in November in *Science Advances*, challenge the long-held belief that Mesoamerican cultures expanded slowly over time. Instead of gradually building up to major cities like Tikal in Guatemala or Teotihuacan in central Mexico, Inomata's research shows that large ceremonial centers existed much earlier. Aguada Fénix predates both cities by nearly a thousand years — and is as large as they are, if not larger.

"What we are finding is that there was a 'big bang' of construction at the beginning of 1,000 B.C., which really nobody knew about," says Inomata. "Huge planning and construction really happened at the very beginning."

Inomata and his colleagues first found clues to the presence of Aguada Fénix in 2017 by using lidar, a laser technology, to scan jungle and forest to create 3D maps of human-made structures. They had discovered early constructions at the Maya site of Ceibal in Guatemala using the same technology and found that Aguada Fénix was arranged in a similar way.

At Aguada Fénix, the monument's centerline aligns with the rising sun on Oct. 17 and Feb. 24 — a 130-day span that researchers say likely marks half of the 260 day Mesoamerican ritual calendar. This pattern, seen at other Maya sites, also led archaeologists to expect — and ultimately find — the cruciform pit containing a cache of ceremonial artifacts.

The team used radiocarbon to date the cruciform pit and the construction layers above it. Researchers also analyzed sherds of ceramic material that helped date the pit.

Their first significant find included several axes made of jade, which researchers recognized from previous excavations as ceremonial. "That told us that this was really an important ritual place," Inomata says.

As excavation continued, the team found ornaments carved from jade representing a crocodile, a bird and what they believe is a woman giving birth. At the bottom of the pit was a smaller, also cruciform pit, where they found mineral pigments — small piles of blue, green and yellowish soil — arranged in the cardinal directions.

"We've known that there are specific colors associated with specific directions, and that's important for all Mesoamerican people — even the Native American people in North America," Inomata says. "But we never had actual pigment placed in this way. This is the first case that we've found those pigments associated with each specific direction. So that was very exciting."

The builders, researchers suspect, arranged the pigments and other materials as an offering, then filled it in with sand and soil. Radiocarbon dating estimates that the cache dates to 900-845 B.C. People likely returned to the site for later rituals, leaving behind the jade objects.

The study also revealed a network of raised causeways and sunken corridors that Aguada Fénix's builders used to walk to and through the site, as well as canals and a dam to divert water from a nearby laguna. The causeways, corridors and canals followed axes that ran parallel to Aguada Fénix's orientation with the sun and extend as far as six miles away from the monument's main plateau.

While some sites, like Tikal, were presided over by a single, powerful king, the team has so far found no evidence that Aguada Fénix was constructed under that model. Inomata's theory is that Aguada Fénix instead had intellectual leaders who made astronomical observations and led the design and planning for the site.

"These leaders didn't have power to force other people," Inomata adds. "Most came probably willingly, because this idea of building a cosmogram was really important to them, and so they worked together."

Xanti S. Ceballos Pesina, a doctoral student in the School of Anthropology and a co-author on the study, helped excavate a smaller complex within Aguada Fénix. Ceballos, who grew up in Mexico, has visited numerous Maya sites as an archaeologist.

Looking at Inomata's lidar map of Aguada Fénix, Ceballos says she was blown away at how extensive Aguada Fénix is and how it eluded researchers for so long.

"It's very impressive that in the Middle Preclassic Period, people with no centralized organization or power were coming together to perform rituals and to build this massive construction." ♦



FULL SPECTRUM

After a major storm, Flandrau Science Center and Planetarium's signature colored glass has been restored.

One morning last September, as the sun was starting to break over the University of Arizona Mall, a crew sleepily assembled in front of Flandrau Science Center and Planetarium for an important job. In July 2024, a storm had blown several of the building's signature colored-glass panels out of its facade, scattering chunks of glass nearly 30 feet into the gift shop; the crew was here with new panels to replace the boards that had been quietly filling in the gaps.

STORY BY: **MIKE POWELL**
PHOTOS: **CHRIS RICHARDS**

The panels — about an inch thick, veined with dark-tan grout — were made by Paul Anders-Stout '04, a Tucson-based artist and the associate director of the Sonoran Glass School, who first visited Flandrau in 1986 to see Halley's Comet with his father. "I was really just trying to re-create [the original panels]," Anders-Stout says. "You know, take myself out of the picture. It's helpful as a maker to have parameters. Otherwise, you're always thinking 'I could do this, I could do that.'" (In addition to the



storm-damaged panels, Anders-Stout is re-creating panels whose grout has deteriorated so as to better stand up in the event of a future incident.)

The workers pried the plywood from the window frames and carefully maneuvered one of the new panels from the bed of a truck into the gap in the building's facade, fixing it in place with sealant. In the distance, you could hear ROTC members shouting out push-up intervals and the quiet shuffle of runners making their way down the Mall. Once in, the

panel was indistinguishable from its neighbors. (That was the idea.) The crew repeated the process on a second panel with a kind of meditative calm.

Anders-Stout excused himself and came back with a chunk of dark-blue glass from one of the original panels inscribed with the name of the artist, Ken Toney, and the year 1975. That the new panels were being installed just ahead of Flandrau's 50th anniversary is a coincidence, of course, but it lent the proceedings a lightly ceremonial air.

(An exhibition about Flandrau's history will be on display through early 2026.)

Here, on the corner of Cherry Avenue and the Mall, stands an emblem of the U of A's steadfast commitment to science and exploration, but also to the simple curiosity where science often starts; to the beautiful things we can see and the equally inspiring things we can't — at least, not without a really nice telescope. We stood back from the building and watched it fill with morning light. The panels seemed to glow. ❖

THE ART OF BEING SEEN

STORY BY: ZOE MONTAÑO
PHOTO: CHRIS RICHARDS

Welcome new Arizona Arts dean Hasan Elahi, an award-winning artist with novel thoughts on surveillance, technology and building community in an increasingly automated world.

Imagine choosing to put the details of your life online for the world to see. How would you feel knowing that anyone, anywhere, could watch you whenever they wanted?

In 2002, as he made his way home from his exhibition in Dakar, Senegal, Hasan Elahi was

detained by the FBI at the Detroit airport.

"Shortly after Sept. 11, I was erroneously reported as a terrorist," Elahi says, settling deeper into a leather couch in the Arizona Arts office. He's dressed in a striking dark-colored suit, recounting a story he has told

many times. "I went through six months of investigations by the FBI. In the end, I was cleared. But you're never really cleared."

As a working artist, Elahi traveled often. International flights, shifting schedules and unpredictable circumstances were routine. So, he continued sending his FBI agent photographs of his most mundane moments: eating, cleaning, walking, paying bills, even snapshots of every toilet he's ever used.

His collection of intimate photographs became "Tracking Transience," a public website documenting his daily life with timestamps and a map showing his location. The project opened conversations around identity, mass surveillance and a digital era that was beginning to form, years before Instagram and the self-documentation it has normalized.

Today, Elahi's work appears in major exhibitions around the world, mostly through large-scale photographs. Among an extensive list of accolades and exhibition venues, he has received a Guggenheim Fellowship in photography, earned the Hugh M. Hefner First Amendment Award and presented his work at the Sundance Film Festival. This year, his work will appear at major art center Espacio Fundación Telefónica in Madrid, featuring a piece spanning 40 by 10 feet.

"I'm really a big believer in art that barely passes for art," he says. "All art was contemporary art at one time. Artists have this amazing skill to hold a mirror to society and inspire folks in a way that many other disciplines can't."

In July 2025, Elahi was appointed dean of Arizona Arts, the university's integrated division that unites the College of Fine Arts with public-facing arts institutions like Arizona Arts Live, the Center for Creative Photography and the University of Arizona Museum of Art. To say he is excited would be an understatement.

"This was a place that was always on my radar," says Elahi, who had previously guest lectured at both the School of Art and the CCP. "When the opportunity for the position came up, I jumped on it right away." Elahi notes with enthusiasm the multiple arts programs with Top 10 rankings.

Most recently, The Wrap ranked the School of Theatre, Film & Television No. 4 among public film schools in the United States. It's one of the few top-tier programs outside Los Angeles and New York.

"We are a shining example of some exceptional work that's being done in the field," he says. "The opportunity to lead is unbelievable."

Like his art, Elahi's path to higher education was anything but conventional.

"I dropped out of high school," he says. "Kind of ironic considering, you know, I'm actually running a college now."

Without a high school diploma, he enrolled in college to study architecture, then "failed gloriously," as he puts it. He transferred to pursue

an associate's degree and was academically dismissed.

A relative urged Elahi to finish school. When he looked at his credits, he realized he was closest to a degree in art, a discipline that coincidentally gave him the freedom to explore ideas across multiple academic disciplines that truly interested him.

Before coming to the U of A, Elahi served as the dean of the College of Fine, Performing and Communication Arts at Wayne State University in Detroit. He says he sees parallels between Detroit and Tucson, both in size and in their unique creative identities.

Tucson, he says, has a cultural infrastructure that is expanding and has the capacity to support working artists. His vision is to help guide that growth responsibly, in collaboration with the community. That includes strengthening relationships with local high schools and Pima Community College, a major pipeline to the College of Fine Arts.

"You go to different parts of the country and ask, 'What do you know about Tucson?' People will tell you it's a quirky, artistic city," he says. "Arizona Arts has a significant part in the creative culture and the brand of Tucson as an arts and culture city."

The world, he believes, will always need creative storytellers.

"I come from a fundamental belief that anything in the near future that can be automated will be automated. So, therefore, what are the things that truly make us human?" Elahi says. "The arts is one of those."

Which raises the inevitable question: Is artificial intelligence a threat?

"If you look at the logic of progression of automation and AI, recorded music should have wiped out concerts a long time ago. Film should have wiped out theater," Elahi says. "Humans have a real, strong need to tell a story and listen to a story."

For all his big-picture plans, Elahi is equally enthusiastic about the everyday joys of his new home in Tucson.

"I like food," he says with a grin. "My goal is to eat at every taco place in Tucson. I'm failing miserably. There's so many of them. But I'm trying." For now, that seems like the perfect place to begin: getting to know Tucson in the most Tucson way possible. ❖

BETWEEN THE LINES

A new installation hidden throughout the shelves of the U of A Poetry Center offers fresh ways to think about language.

STORY BY: **TEDDY CAROLAN**
PHOTO: **CHRIS RICHARDS**

Along a tall, slender shelf at the far end of the University of Arizona Poetry Center's library, between Oscar Wilde and William Carlos Williams, sits a spine made of wood. This is not quite a book, but an interpretation of one. Pull it from the shelf and you'll discover something closer to an artifact — a wooden panel that carries the warmth and weight of a novel, but without the usual cover and pages between. In their place is a vivid window of glass and metal, molded and embroidered into a quietly striking abstract design.

Created by Phoenix-based artist Mary Lucking, the artifact is a work of cloisonné. To some, this may sound like a cream-filled pastry sold at a Parisian café, but it is in fact an ancient and rigorous artistic technique in which glass, ground with colored minerals, is melted between wires.

"Cloisonné was a relatively new medium for me when I designed this project," Lucking says. A degree of playfulness and experimentation, therefore, was perhaps to be expected — an ethos that felt at home in the Poetry Center. "I'd been playing around with the idea of proposing a project to the Poetry Center for a long time," she says. "The space itself is so wonderful, but I didn't want to create anything that would detract from the experience of reading poetry."

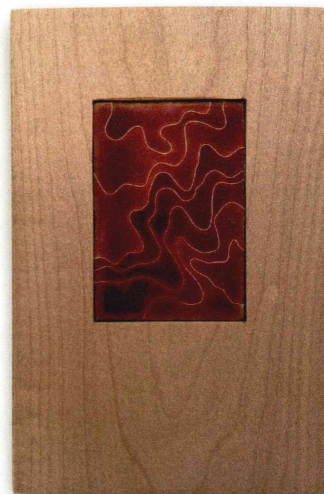
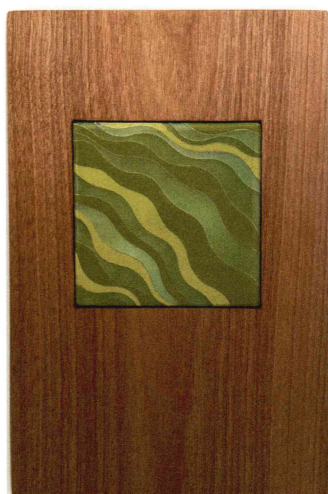
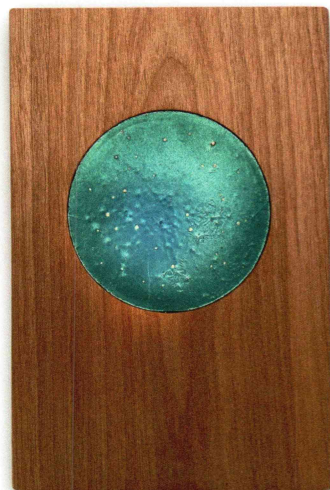
Lucking decided to design something different from her other artwork, which is often intended for larger, more populated spaces. So she gave herself some goalposts. "Creating something at the same scale as a poem, that would be held in your hand and quietly contemplated, just as you would a poem, was the way I found to

celebrate the experience that the Poetry Center offers to its visitors."

Scattered across the shelves are 26 pieces in total — some alongside Lucking's favorite poets, some between books that resonate with the abstract imagery on the panel. The result is a set of objects that, depending on the person, may inform or serve as a counterpoint to the surrounding poetry and prose. "Originally, I had toyed with the idea of making close visual analogs to specific poems, or maybe different forms of poetry. But as I was making test pieces to see what would work, I realized that the playful spirit of making the test pieces reminded me of the experimental feeling of the work of a poet I admire, Dean Young."

This openness, it seems, is by design: Rather than shoehorning an intended idea or overt meaning into each panel, Lucking took an

A selection of Mary Lucking's cloisonné panels, designed to be about the size of a book of poetry. Photos provided by: Mary Lucking



intuitive approach to shaping her fragments of metal, honoring mood and tone over anything too constructed. “I decided to play with silver and glass the way he plays with words and see what the widest variety of visual experiences using these materials could be.”

Lucking's abstract pieces blend well with the nebulous nature of the Poetry Center's archive, which spans centuries and last year surpassed 60,000 titles. “When you walk into the Poetry Center,” director Tyler Meier says, “You're in the presence of somewhere between 8 and 10 million poems around you, in physical form.” This, Meier tells me, is a story of careful collecting and librarianship for the last 65 years. It is also a diverse archive — visit the center's library today, and you'll find the latest exhibit showcasing its long history as a desert hub for artists, featuring items such as a telegram from Elizabeth Bishop and a black-and-white photograph of Lucille Clifton sitting before a swath of saguaros. “Collaborating is in the DNA of the place. Working with Mary, for instance, was terrific. Her vision was to create something that would be a kind of visual counterpoint to the sort of text-based objects that we have.”

Lucking's installation also speaks to the Poetry Center's latest effort in community-making: the Belonging Initiative. Inspired by a push in Oakland, California, to turn “belonging” into something people can actually feel — through culture, education and other shared practices — Meier hopes to do the same here in Tucson. The goal, he says, is to root people more deeply in place through programs that grow out of key local communities. Among them is a new reading series centered on urgent ecological questions and Indigenous voices, including work

led by Tohono O'odham poet and U of A Regents Professor Ofelia Zepeda. “It's about \$800,000 to endow them all,” Meier says, “and we've just passed \$600,000 in gifts and pledges, so we're getting there.” True to the Poetry Center's history, this money hasn't come from a few big names but from many hands. “Our model is that we have many champions,” Meier adds. “It's been a communal effort from the start.”

The notion of belonging, though, ultimately goes back to something as granular and personal as the written word. “A poet who was just here talked about poems as a proxy for a person's mind. As a reader, when you enter a space and open a book, you're immediately beginning with a relationship. And so we see this work around belonging as a way to do what we always do, but with a kind of intention that is built on collaboration and experiences that build the conditions for belonging in the place where we make our lives.”

Meier is happy Lucking's installation is here to stay. “We've adopted it now as a permanent part of the Poetry Center. And so it's a chance to peruse the shelves more closely. You're seeing things in the collection that you maybe wouldn't otherwise, while also participating in the exhibit's operations.” Much like the Belonging Initiative's mission, the installation locates meaning in shared experience: in the interplay between reader and artifact, between art and archive, between the Poetry Center and the community it continues to cultivate. ❖

OPENING THE WORLD TO WILDCATS

STORY BY: SARAH BEAUDRY

PHOTO PROVIDED BY: CAITLIN FAITH CAMPOS



Recent gifts are transforming study abroad programs at the U of A, putting the experience within reach for all Wildcats.



"If you've ever studied abroad, whether you were a U of A student or went to another school, you know the importance and the value of traveling, of experiencing a different culture," says Wildcat legend Steve Kerr '88. "There's no experience like traveling, especially as a college student, when you are old enough to really appreciate it but young enough to have some freedom and to see how the world is forming before your eyes."

For students like astronomy and biology major Gisselle Ramirez, scholarships were what made study abroad possible. Growing up, she often heard that opportunities like international travel were out of reach for students from underrepresented communities. Her experience studying in Italy changed her perspective and belief: "There are people and communities willing to support students like me."

Now, three significant gifts are ensuring more Wildcats can experience study abroad.

It began with a historic pledge from the Garcia Family Foundation, a \$20 million commitment — the largest of its kind for the university's study abroad program — designed to remove barriers for students with financial need. Building on that generosity, an estate gift from the late Susan K. Von Kersburg '62 '72 and a new commitment from Kerr and his wife, Margot '88, have added another layer of impact to the university's mission to ensure every student can gain a global perspective, regardless of their background or field of study.

The Garcia Family Foundation's investment will reshape what is possible for thousands of Wildcats in the years ahead. The new Garcia Family Foundation Scholarship for Study Abroad supports the university's goal of tripling participation by 2029, turning global learning into a defining feature of the Wildcat experience. From

short-term, faculty-led trips to full-semester programs in more than 30 countries, students will now be able to pursue international study with fewer financial obstacles.

Soon after the Garcia announcement, the university received an \$8 million gift from Von Kersburg's estate. The gift from Von Kersburg, who believed deeply in educational opportunity, provides lasting support for in-state students in the W.A. Franke Honors College, ensuring that Baird Scholars can study abroad without financial constraints. (Read more about Baird Scholars on Page 44.) It includes a \$1 million endowment dedicated to funding global experiences for these exceptional students.

Inspired by meeting Baird Scholars at a university event, Von Kersburg sought to create pathways for them to broaden their worldviews and deepen their education.

The momentum continued with a \$1 million commitment from the Kerrs, supporting study abroad scholarships for students in the College of Humanities. For Steve Kerr, who spent much of his childhood abroad, the impact of international education is personal and profound.

Their gift, establishing the Kerr Family Endowment for Humanities Abroad, will support students in faculty-led programs across the globe, helping them build language skills, cultural understanding and lifelong perspectives.

The trio of gifts represent more than financial support; together, they reflect a shared belief that global experiences strengthen students academically, personally and professionally.

As John-Paul Rocznik, president and CEO of the University of Arizona Foundation, notes, these gifts signal to students that they no longer have to choose between affordability and opportunity: "You can have both." ♦

A BROADER VIEW

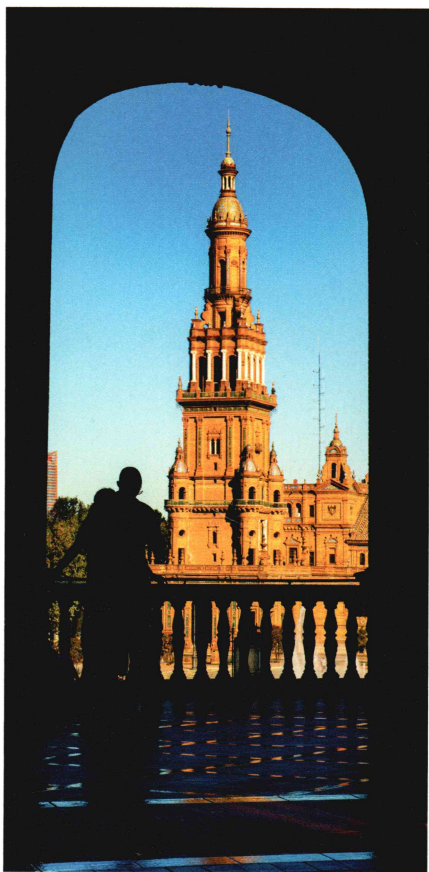
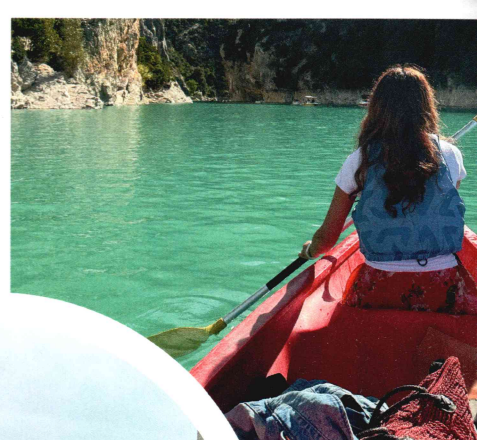
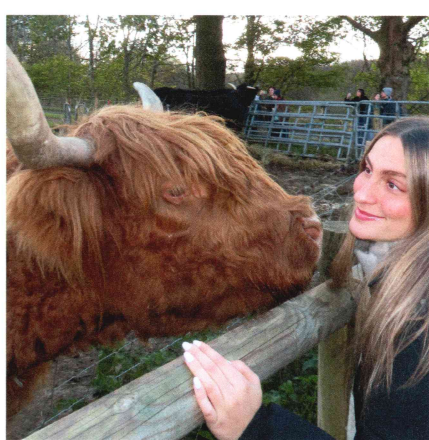




Study Abroad isn't just about the classes we take: It's about the experiences had, the distance traveled and the perspectives changed.

STORY BY: **TIM VANDERPOOL** | PHOTOS PROVIDED BY: **U OF A STUDY ABROAD**

U of A students and traveling companions on camelback through the Sahara while studying abroad in Marrakesh, Morocco



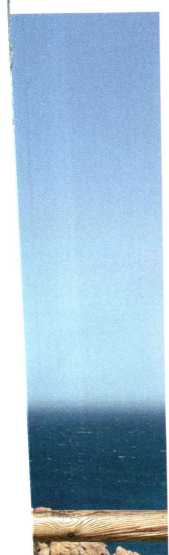
Traveling gives you a chance to learn different perspectives — from other people, the nature of a place and the food of a region.

Entries in Arizona International's 2025 Study Abroad Photo Contest



Each year, University of Arizona students trade familiar hallways for far-flung horizons, joining a study abroad community that transforms curiosity into global understanding.

"Traveling gives you a chance to learn different perspectives — from other people, the nature of a place and the food of a region," says Giselle Gomez, a pre-nursing undergrad and study abroad peer adviser. "People become more open-minded when they travel."



For Gomez, studying in Italy was a dream realized. "I was able to learn the language, immerse myself in Italian culture and make a lot of friends," she says. The experience, she adds, expanded her worldview.

Now, the world of global travel is opening even wider for Wildcats. A \$20 million gift from the Garcia Family Foundation is fueling a major expansion of the U of A's Study Abroad program, bringing life-changing international experiences within reach for thousands more students.



For fellow peer adviser Mia Chavez, a criminal justice major, travel has long been a family tradition. Curious about Asian history, she studied in South Korea — an experience that pushed her beyond her comfort zone. Today, she feels

more confident and at ease connecting with others. "Travel really helps you have an open mind and learn about different cultures," she says.

With the new funding, the university plans to triple study abroad participation — from about 1,700 students annually to more than 5,000 by the end of the decade. That growth outpaces national trends: according to the Institute of International Education, nearly 300,000 U.S. students studied abroad in the 2023–24 academic year, a 6% increase from the year before.

The U of A offers more than 100 study abroad programs in over 39 countries along with 140 global tracks designed to align with specific degree requirements. Programs range from short-term, faculty-led experiences to semester-long immersions, all proven to support student success through higher GPAs, increased retention and stronger leadership skills.

Those outcomes align closely with the university's strategic priorities, says Harmony DeFazio, executive director of Study Abroad. "One of our core imperatives is success for every student — helping them graduate in four years while having the most impactful experiences possible," she says.

Learning while abroad extends well beyond the classroom, DeFazio adds. "As a holistic experience, study abroad deepens academic engagement and is a powerful retention tool because students are so transformed by it."

Students are drawn to programs for many reasons — tracing heritage, pursuing specialized academic interests or seeking cultural immersion. Once a destination is chosen, a robust support system helps students plan logistics, align coursework and stay on track for graduation.

Affordability remains a key barrier, however. "Finances have always been a challenge," DeFazio says. Many programs allow students to pay standard U of A tuition and remain eligible for financial aid, but for some, even that is not enough.

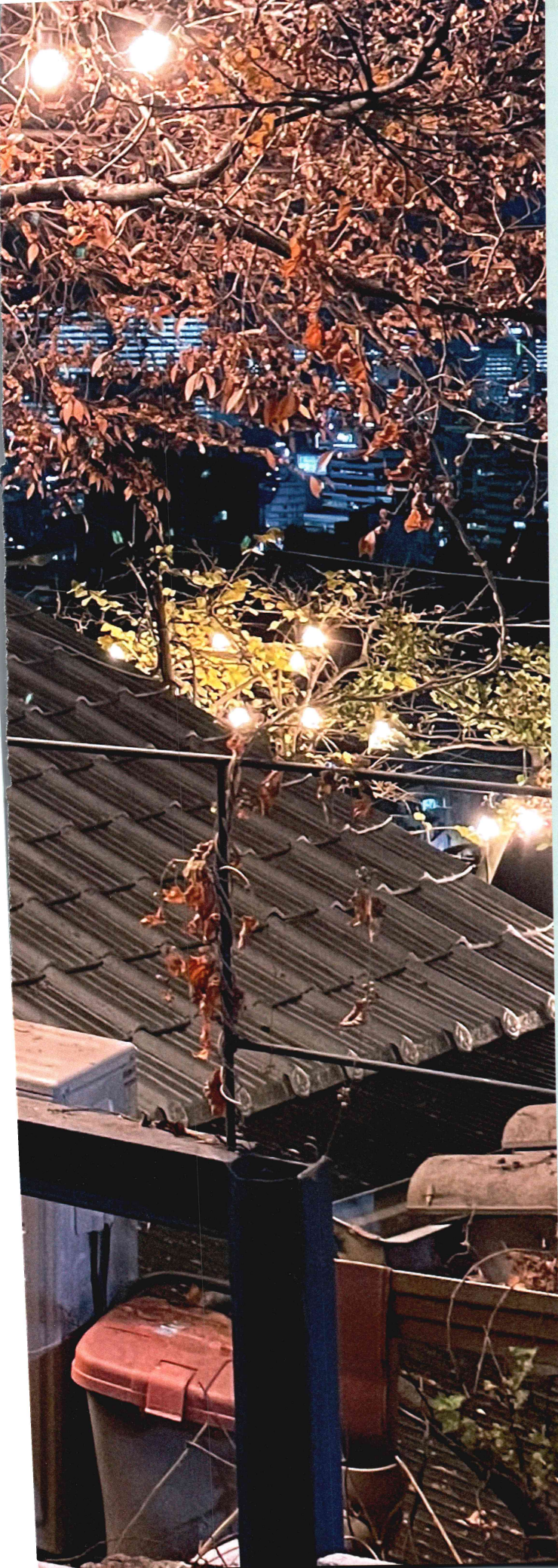
That is where the Garcia Family Foundation gift is transformative. The need-based scholarships — up to \$7,000 per student — can determine whether participation is possible at all. "It's helping us move the needle in making study abroad accessible," DeFazio says.

For thousands more Wildcats, the world is no longer out of reach — it is waiting. ♦

FINDING HIS PATH



STORY BY: **TIM VANDERPOOL**
PHOTO PROVIDED BY: **GIOVANNI RODRIGUEZ**



A study abroad experience in Seoul opened Giovanni Rodriguez's eyes to global health — and to the person he was becoming.

In the fall of 2021, Tucson native Giovanni Rodriguez '25 boarded a plane to Seoul, South Korea, on his way to what he calls “a life-changing experience.”

So life-changing, in fact, that he shifted his academic focus from pre-nursing to public health, and global health in particular. His newfound goal was helping communities around the world become healthier by improving their transportation systems, thereby reducing stress levels and pollution-related illness.

Giovanni's journey came amid the coronavirus pandemic, which drove his courses online. He calls that a blessing; not being yoked to a classroom schedule gave him more time to explore South Korea. “Maybe I wanted to try the cafe down the road, or I wanted to go to a city that's an hour or two away, and take my online class from there,” he says. “Myself and two friends actually went to Jeju Island, which is like the Hawaii of Seoul, and we stayed there for three weeks while doing our classes.”

For a sophomore who'd never ventured far from home, it was profoundly mind-opening — which was precisely the goal. “I really wanted to experience something truly different, and to be as far away as possible,” he says. “I wanted to experience a culture that I knew nothing about.”

South Korea certainly fit the bill. Among its surprises were the obsessive cleanliness in public places and the value placed on neighborliness. “I found that their culture really resonated strongly with me,” he says. “It really gave me a new standard of living for myself.”

Another measure of success was how much he grew as a person. “This was my first experience away from my family, away from my parents, and out of that came a lot of independence, a lot of self-understanding and self-reflection,” he says. “I learned more about myself within those six months than I had in my previous 18 years.” ♦

Rodriguez at Naksan Park in Seoul, South Korea

'THIS IS WHAT WE DO'

STORY BY: **MIKE POWELL** | PHOTO PROVIDED BY: **AMANDA KRAUS**

Vice President of Student Affairs — and wheelchair user — Amanda Kraus talks about the importance of accessibility and universal design in study abroad.



Last summer, University of Arizona Vice President of Student Affairs and Associate Professor of Practice in Higher Education Amanda Kraus '03 '08 traveled with a group of 11 students from the W.A. Franke Honors College to Rome, Italy, and Barcelona, Spain, to conduct a class on universal design. The concept, coined by architect and accessibility advocate Ronald Mace, originally referred only to architecture and the built environment (think of the curb cut made to accommodate wheelchair users or a no-step entryway to a house) but has since been incorporated into everything from public-school pedagogy to flexible drinking straws: Essentially, the goal of designing everything to be accessible to all users, regardless of age or ability.

Kraus, a wheelchair user who had never taught abroad, saw the class as both an opportunity and an experiment. "I designed an experience to use universal design as an academic concept," she says, "but also the lens through which we would experience travel." She chose the locations in part to create contrast: Ancient Rome and modern Barcelona; a city (Barcelona) that has made broad institutional efforts to keep pace with the project of accessibility and universal design, and a city (Rome) whose efforts have been more piecemeal and privatized. (Kraus notes, for example, that the Colosseum didn't have an elevator when she visited in 2013, and when they did build one, the project was sponsored by the Orchestra Italiana del Cinema.)

The group participated in one or two events a day, ranging from traditional tours (the Roman Forum) to meetings with design firms, hospital administrators, government officials and others whose localized purview helped bring conceptual abstraction into everyday focus. The students got it. "Going through their assignments, it was clear to me that they were really starting to appreciate how intentional design choices manifest in the experience, and how there were a number of inequities that we encountered that could have been designed out had inclusion been prioritized," Kraus says.

But Kraus lingers on the lessons that transpired after and between scheduled

programming, the day-to-day aspects of the experience that — in retrospect — may have brought the concept most vividly to life. Sometimes, Kraus and the disabled students in the group — there was a mix — would take an Uber not because the subway was inaccessible but because it would have made an already long day that much longer. Or the McDonald's in Rome where you couldn't order on the first floor. Or the simple persistence of cobblestones on old European streets. "They could see the impact," Kraus says of the nondisabled students in the group. "I got there on time; I bought the same ticket. I was having the same experience as them — until I wasn't."

Europe also provided political and legal contrast to the environments most students were familiar with. "Europe is old, but New York is old, too," she says. "We in the United States benefit from 50-plus years of federally mandated disability access, and other countries around the world do not. And that history has shaped a lot of the design choices both disabled and nondisabled people have in the present day — it has really laid the groundwork, no pun intended, for a more inclusive experience in society."

Kraus doesn't plan to host the class again anytime soon, but she does think there's something essential about studying a subject abroad that can't be replicated in the comfort and familiarity of home. "When we're traveling and when we're out of our element — when we're not familiar with the norms, the language, the culture, the customs — we're all a little bit more sensitive to design," she says. "A little bit more vulnerable." You look up for direction and see an unfamiliar language. You fumble through a custom. You learn to rely on cues that may or may not be reliable — a level of productive disorientation that can't be captured in Tucson.

Kraus, who spent 16 years with the U of A's Disability Resource Center before taking her current position, says it's all part of the broader goal of making study abroad accessible to students regardless of status, whether financial, disabled or nondisabled, or otherwise. Then, a caveat: "I wouldn't want anyone to say, 'Oh, the U of A is doing such special work,'" she says. "This is what we do." ♦



OLD TREATMENTS, **NEW LIFE**

STORY BY: MIKE POWELL | PHOTOS: KRIS HANNING

Sarver Heart Center Director and Allan C. Hudson & Helen Lovaas – Endowed Chair of Cardiovascular Medicine Hesham Sadek is exploring the ways FDA-approved therapies can be repurposed for novel uses – a prospect that could transform patient care.

The history of drug discovery is in part a history of happy accidents, of off-target effects that end up proving more useful to patients and durable in the marketplace than whatever the drug was originally designed for.

The hair-loss drug minoxidil, for example. Originally developed as an ulcer treatment in the 1950s, it was approved by the FDA in 1979 to treat hypertension after being found to lower blood pressure. The hypertension patients began to spontaneously — and rapidly — grow hair, hence the role the drug has today. Or Viagra, which was developed to treat angina; or, more recently, the exploration of ketamine — originally an anesthetic — as a possible treatment for depression.

Or the osteoporosis drug stumbled on by Sarver Heart Center Director Hesham Sadek. In 2017, while serving a joint appointment as a professor of cardiology and associate director of a center for regenerative medicine at the University of Texas Southwestern Medical Center in Dallas, Sadek got some unsettling news: His younger son had developed a genetic mutation in his heart. A rare diagnosis, Sadek says — something fewer than 300 people in the world shared. “There’s really no treatment for this disease,” he remembers the doctor telling him. “We’re going to need a heart transplant.”

At the time, much of Sadek’s work revolved around the question of whether the human heart had the capacity to regenerate. Medicine said no; science was open to possibility. In 2011, Sadek, who was trained as both a cardiologist and a biologist, had coauthored a paper called “Transient Regenerative Potential of the Neonatal Mouse Heart” in the journal *Science* that posited that the mammalian heart can regenerate for a brief period after birth. The paper changed both his own trajectory and — “and I’m not trying to sound too cocky,” he cautions — the trajectory of the field: Instead of trying to slow a process of inevitable and irreversible decline, the goal became to understand how treatment might reactivate the heart’s ability to heal itself.

When his son’s doctor came to him with the recommendation of a heart transplant, Sadek paused: Maybe a transplant wasn’t the only option. After crystallizing his son’s mutated protein and testing its response to various treatments (a process called a drug assay), Sadek found that not only did a

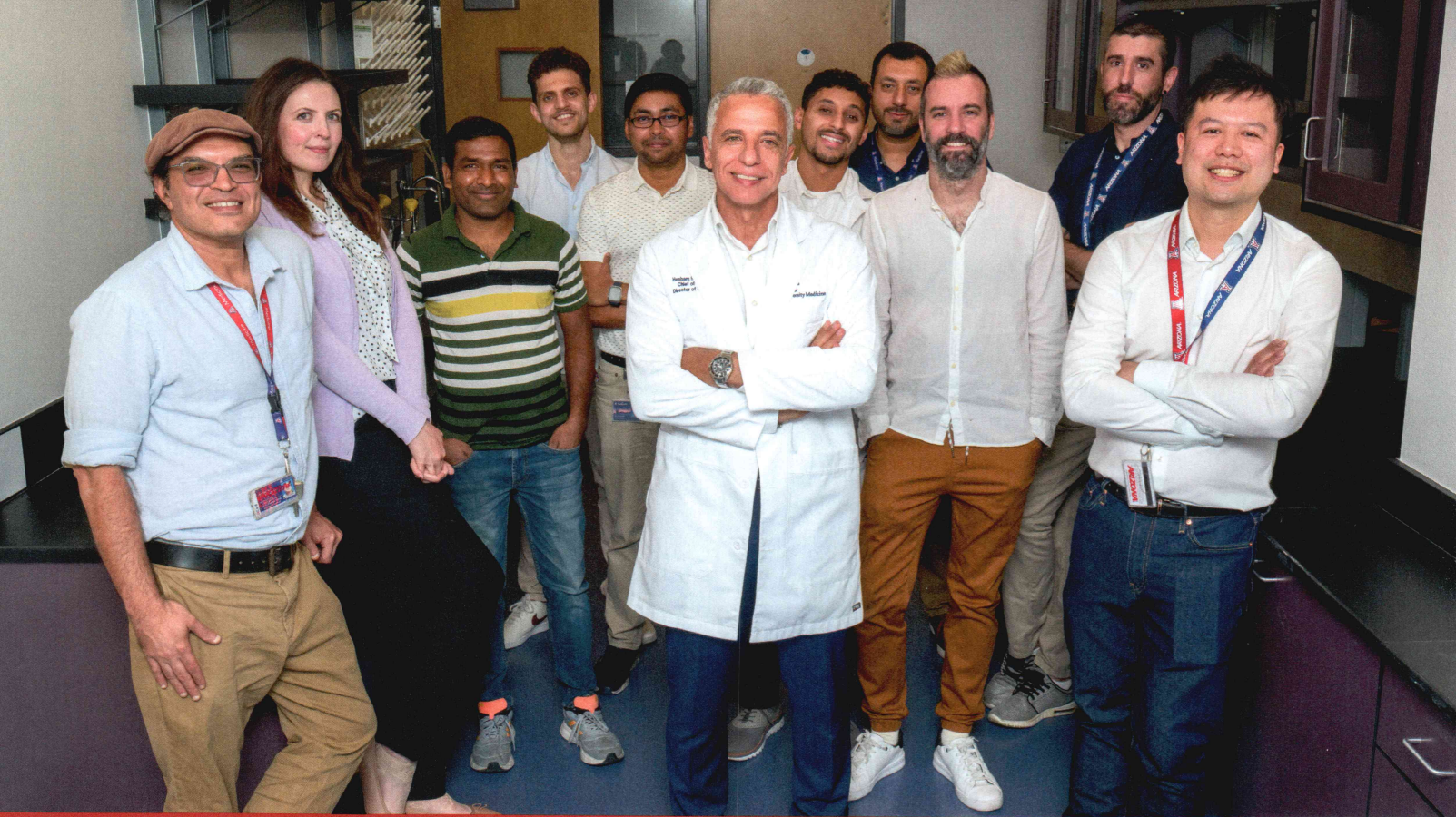
drug that could correct the function of his son’s cells exist, it had already been approved by the FDA — for osteoporosis. It was a surprise, he says. “An absolute, complete surprise.”

Not everyone has as well-resourced and passionately invested a party to oversee their medical care, nor does Sadek expect drug companies to invest billions of dollars pursuing new treatments for conditions that affect 300 people. (“They’re publicly traded companies,” he says. “They need to make a profit.”) But Sadek thinks we’re closer to these sorts of individualized breakthroughs than we used to be, and envisions the Sarver Heart Center as a place where patients facing rare cardiac conditions might come and have a little hope, potentially in the form of a known drug whose full range of effects has yet to be discovered.

Sadek cites how advances in software — including the artificial intelligence program AlphaFold, whose co-inventors won the Nobel Prize for chemistry in 2024 — have streamlined the process by which protein structures can be modeled and, in turn, matched with potential treatments that can meaningfully interact with them. “Instead of me finding a protein that I think would be important for the disease and then spending the next four or five years trying to crystallize it and another three or four years trying to find a drug that would attach to the crystal structure that I found,” he says, “I can log on to AlphaFold, and within two hours I’ll have the actual structure of the protein.” Years become hours, and drugs once seen as points of conclusion instead become points of potential.

Part of what brought Sadek to the Sarver Heart Center in 2024 was the prospect of being able to marshal talented people from different disciplines and perspectives together toward the achievement of a common goal — or at least to get them to better understand where their peers are coming from. “I want a physicist who is developing a new microscope next to a biologist who’s studying contractile protein next to a computational mathematician who’s developing a software for modeling of a heart cell contracting, right?” he says. (Right.)

“When you’re hyperspecialized, you don’t really see outside your field. You might have a tool that can solve a problem, but you don’t know who has that problem. And I think bringing those people together under one roof is enough sometimes.”



The Sadek Lab at the Sarver Heart Center

Sarver Heart Center Director and Allan C. Hudson & Helen Lovaas – Endowed Chair of Cardiovascular Medicine Hesham Sadek has spent 20 years investigating the regenerative potential of the human heart. Now, he’s using his training as both a physician and a scientist to explore how certain FDA-approved drugs might be repurposed to help heal the heart from diseases with no established treatment – a prospect that could transform patient care.

Sadek’s vision is in some ways an outgrowth of his training. “Many big discoveries were made by physician-scientists or doctors who saw a problem in the clinic and tried to solve it in the lab,” he says. “My goal is to make the Sarver Heart Center the first in the nation, probably in the world, that will open up to patients with rare cardiovascular disease — but also any rare disease: Identify the cause of the problem, take it to the lab, study it in their own cells and culture, come up with a screen using FDA-approved drugs and take them back to patients.” The decision trees of the physician and the exploration of the scientist; the black-and-whiteness of medicine with the gray of research.

Sadek acknowledges that he has an uphill battle. “That phenotype — my phenotype, the physician-scientist — is under threat,” he says.

He remembers watching cardiologists he helped train at Southwestern walk away from research for ever-higher-paying jobs in private practice. They were married, the breadwinner, a new parent; faced with the choice of starting at \$50,000 for the long haul of working in a lab versus 10 times as much immediately entering private practice — well. “There’s no comeback,” Sadek says. “It doesn’t matter how much you love it or how dedicated you are to the cause.”

Still, he has hope that with the right kind of support, he can turn Sarver into a place where talent can be nurtured and retained and generally saved from the temptations of what he calls “the dark side.” “We probably aren’t going to make a lot of money repurposing these drugs,” he says. “But we might treat even one patient, which would be our goal” — maybe someone’s son. ♦



From left: Michael Abecassis, Tom Rogers, Ginny L. Clements, Hesham Sadek and Humberto Lopez

GIVING WITH HEART

STORY BY: **MIKE POWELL**
PHOTO: **CHRIS RICHARDS**

Old friends are pumping new life into the Sarver Heart Center.

Ginny Clements and Tom Rogers '73 have been exceptional supporters of the University of Arizona for a long time, as have Humberto '69 and Czarina Lopez. And with their assistance, the College of Medicine – Tucson is launching a new initiative to establish a cardiovascular research institute at the Sarver Heart Center that aims to enhance care and save lives in Arizona and beyond.

Humberto Lopez's connection dates back to 1982, when he met cardiothoracic surgeon Jack Copeland at a friend's gathering. "Dr. Copeland had an idea for starting a heart center, and I got involved, encouraging friends and colleagues to join," Lopez recalls. The center was founded and named in honor of Robert Sarver's '82

father, Jack. "I eventually served as chairman of the center's advisory board for a decade," says Lopez.

Fast-forward to 2019. The center was in need of rejuvenation. "Things had stagnated," Lopez says. Then, Michael Abecassis, now the Inaugural Humberto and Czarina Lopez Endowed Dean at COM – T, arrived, initiating efforts to revitalize the center and the college more generally. This included hiring Sarver Heart Center Director and Allan C. Hudson & Helen Lovaas – Endowed Chair of Cardiovascular Medicine Hesham Sadek and launching the campaign for the cardiovascular research institute, a \$75 million project that recent gifts from Clements and Rogers and the Lopezes will significantly support.

"We are immensely grateful for these contributions, which will help establish the Sarver Heart Center as the nation's leading hub for research, innovation, training and patient care in heart health," says Sadek. "These generous donations will serve as essential building blocks for our new cardiovascular institute, facilitating cutting-edge precision medicine for those suffering from cardiovascular disease while also enhancing our research programs, infrastructure and equipment."

Despite the challenges, Lopez believes the center is on the right track. "We have a strong bond with the Heart Center," he says. "Whenever there's a need, we respond." ♦

Following

the

Mother

of

Methadone

STORY BY: MAYA BERNSTEIN-SCHALET | PHOTO: DESIREE BUSTOS

How U of A College of Medicine – Tucson Associate Professor of Emergency Medicine and Psychiatry Melody Glenn '06 is trying to make addiction treatment more effective – and more humane.

At 7:15 on a Tuesday morning in Tucson, Melody Glenn '06 leans over the hatch of her Subaru, wedging boxes of bagels in next to boxes of naloxone. Just eight hours earlier, Glenn had clocked out of her shift in the emergency department at Banner – University Medical Center.

The bagels are breakfast for Glenn's colleagues; the naloxone, a nasal spray that rapidly reverses opioid overdose, is a donation to a community organization.

"It was a busy night," she says, placing a coffee carrier between her children's car seats. Already, the June heat blurs the parking lot pavement. But Glenn is unfazed. After over a decade of fighting for the best care for her patients, chronicled in her memoir "Mother of Methadone: A Doctor's Quest, a Forgotten History, and a Modern-Day Crisis," she has developed exactly the kind of countenance you'd want from someone who may have to cut you open in a pinch.

"Mother of Methadone" braids Glenn's experiences treating substance use

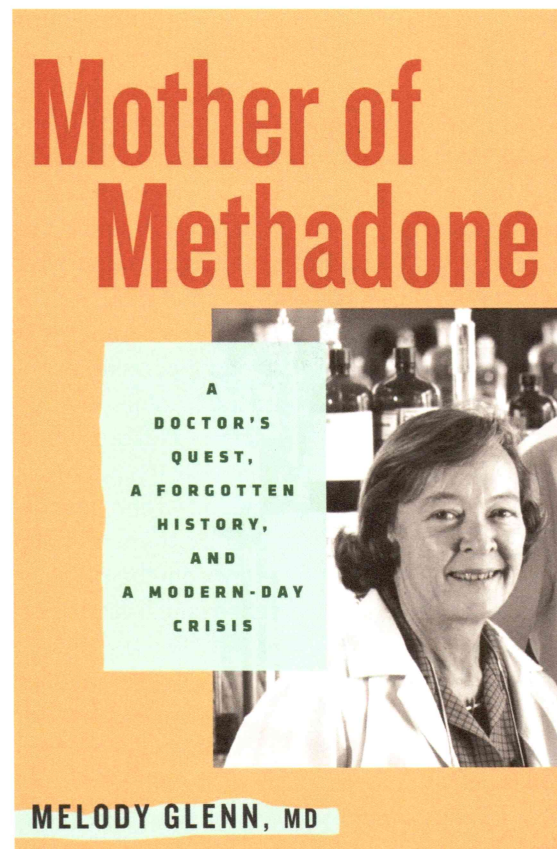
disorder with the history of Marie Nyswander, the physician who pioneered methadone maintenance treatment. Established in the 1960s, methadone maintenance is a controlled, daily dose of methadone to eliminate withdrawal symptoms and reduce cravings for unprescribed opioids. According to a recent Substance Abuse and Mental Health Services Administration report, "The evidence is overwhelming: methadone, as well as other MOUD [medications for opioid use disorder] reduce mortality, promote recovery, and break the cycle of addiction and incarceration that devastates families and communities across the nation."

With the AC cranked up, we set off past dog walkers and joggers enjoying the University of Arizona Mall. We're on our way to the School of Mining & Mineral Resources' San Xavier Mining Laboratory, where Glenn is participating in a confined-

space rescue training for National Emergency Medical Services Week. A few months earlier, she had been awarded the 2025 President's Award from the National Association of EMS Physicians for her efforts to incorporate quality addiction medicine into prehospital care, like EMS.

Glenn didn't start her medical training with the intention of treating addiction. In 2015, when people with substance use disorders came into the Phoenix ER where Glenn was a junior resident, she viewed their care as a waste of precious resources. Medical school taught her that substance use disorder is a "hopeless condition" that lacks effective treatment. "The only detail about addiction that I remembered," she

writes in "Mother of Methadone," "was that Dr. Drew of MTV's 'Loveline' gave us the one-hour lecture." But as Glenn gained more experience, she began to see what the gaps in her education had left out: that medications for opioid use disorder not only exist but are highly effective. She also learned about the decades of medical research that point to genetic, neuroscientific and psychological factors that lead to drug use. "There's lots of people with past traumas who are self-medicating with drugs," she tells me. "Traumas related to inequality and poverty, incarceration, racism and sexism."



Glenn's book, a hybrid of memoir and medical history called "Mother of Methadone," was published by Beacon Press in 2025.

These gaps in understanding substance use disorders — and what approaches might meaningfully address them — aren't limited to medical school. Although the Centers for Disease Control and Prevention report that fatal overdoses in the United States increased by over 520% between 1999 and 2023, attempts to stem or meaningfully treat substance use disorder faltered. Incarceration, hospitalization, abstinence-based therapies, wilderness therapies and even seizures of drugs at the border did not weaken the tide of deaths. Almost everything except medications for opioid use disorder failed to keep people alive — but those medications were heavily regulated and, for many, virtually unknown.

Glenn's search for information led her to Nyswander, who spent much of her career advocating for approaches to treatment that don't rely on incarceration or involuntary hospitalization, including methadone maintenance. "We know that when an addict is sent to jail, one of the first things he will often do when he gets out is to take a shot of heroin so that he can feel like a human being again instead of an outcast who has been quarantined," Nyswander said in the early 1970s. "And if you've withdrawn him in a hospital, what will happen if he's released again if he has not wanted to stop using drugs by himself?" Her stance was unpopular at the time, but she continued to promote methadone maintenance as the first-line treatment we know it as today. In Nyswander, Glenn found a role model committed to respecting people's agency over their own lives.

We turn right down a dirt road, dust clouds billowing behind us. When we enter the classroom at the San Xavier Teaching Laboratory, several of Glenn's emergency department colleagues hop up to greet us with smiles and hugs. For the next hour or so, I observe the quick-witted banter of young doctors as they learn about famous confined-space rescue missions: the 1999 earthquake in Taiwan, the 2010 Chilean mine collapse and the 2018 Tham Luang cave flooding. The goal for the day is to inform emergency department personnel about what happens before a trapped hiker or mine employee or a person stuck in a chimney comes into the ER.

The principle behind our trip today, equipping doctors with context to mitigate harm, is what Glenn is trying to provide for substance use disorder. And while these doctors may not be focused on addiction medicine, as Glenn is, they will inevitably encounter the need for it. For this reason, she has devoted herself to educating fellow physicians about

harm reduction: a set of pragmatic strategies and evidenced-based tactics that reduce the negative consequences of drug use.

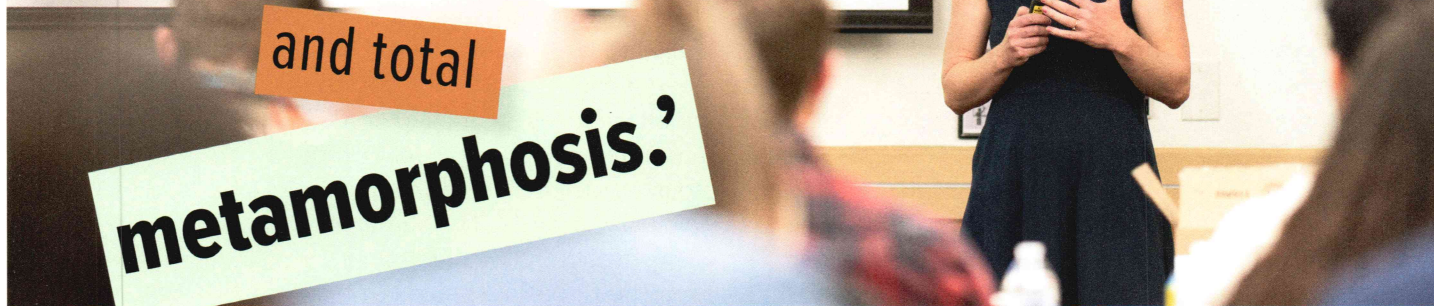
"People with a substance use disorder will find ways to use, whether or not they have a clean needle," she writes. "That is the defining diagnostic criteria of addiction. So, let's help them stay alive until, or if, they are ready to stop using." This could mean providing users with clean needles to reduce the transmission of HIV and hepatitis or distributing fentanyl test strips to prevent overdose. It could also mean providing methadone or other medications for opioid use disorder, like buprenorphine. The first time Glenn prescribed buprenorphine to a patient who expressed a desire to stop using drugs, he went from violently retching to happily chatting on the phone. Glenn recalls that he told her he felt normal, "And it feels great! I haven't felt like this in forever." Glenn was astounded by the transformation. "Never before had I seen a single treatment cause such a swift and total metamorphosis," she writes in "Mother of Methadone."

Glenn compares harm reduction to wearing a seatbelt or using sunblock. Unlike many abstinence-based treatment models, harm reduction does not ascribe religious, ethical or moral dimensions to drug use. If a person chooses to use drugs, it's not seen as wrong, immoral or a failure to get "clean." As such, harm reduction entails a fundamental shift away from the primacy of abstinence as the model for successful treatment of drug use — a challenge to the redemption narratives that continue to dominate the cultural conversation about substance use today.

After the confined-space rescue presentation ends, I find myself stepping into the mouth of the mine, outfitted in a hard hat, headlamp and neon orange vest. Glenn has left to take a call, so I'm on my own with the trainees. As we follow the tunnel, our headlamps spotlighting dusty, low ceilings, I imagine the multitude of situations an ER doc must be prepared for. In no time, I am witnessing a simulation of one such situation: To free plastic dummies from underneath fallen debris, the residents take turns pumping the lever of a hydraulic rescue tool known as the jaws of life. They hunch on the ground between train tracks, watching beams slowly lift off a victim's chest. Behind us, the darkness looms. "They didn't teach us this stuff in medical school," a resident tells me.

In her outreach and educational efforts, Glenn tries to approach disagreement with compassion. "So many times, I had written off physicians who

**'Never before
had I seen a
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metamorphosis.'**



Glenn providing Crisis Response and Intervention Training to local law enforcement, December 2025. Photo: Chris Richards

disagreed with me instead of trying to understand their perspective, assuming they were coming from a place of ignorant stigma," she writes in "Mother of Methadone." "But maybe that wasn't the whole story. ... [T]hey, too, thought they were doing the right thing."

Her efforts have made a difference in the emergency department, resulting in a free naloxone distribution program and clarity on how and why to prescribe medications for opioid use disorder. A couple of weeks earlier, a resident had emailed Glenn to thank her for introducing him to buprenorphine during a difficult encounter. "The patient probably would have left way too soon and not gotten his treatment because he was in a horrible withdrawal," she said. "They were able to get him comfortable and up to the ICU."

Broadly speaking, education about medications for opioid use disorder exists because advocates for harm reduction refused to let stigma combat its efficacy; for example, naloxone is available over the counter in Arizona because Sonora Prevention Works, a harm reduction organization, lobbied for years to legalize it. In 2024, federal and state implementation of harm reduction initiatives led to a 24% decrease in overdose fatalities nationwide, the largest decrease ever recorded.

When I emerge from the darkness of the mine, Glenn is wrapping up her call with an addiction medicine fellow under the sparse shade of a mesquite tree. We walk to the next activity: hoisting a colleague into the air next to a mine shaft with an elaborate system of ropes, pulleys and a stretcher. Around us, the desert dust spreads in all directions. Soon, it will be too hot to be outside in the midday sun.

During our drive back to Tucson, I admire the saguaros and chollas along I-19 while Glenn describes

the challenges of being a woman in her field.

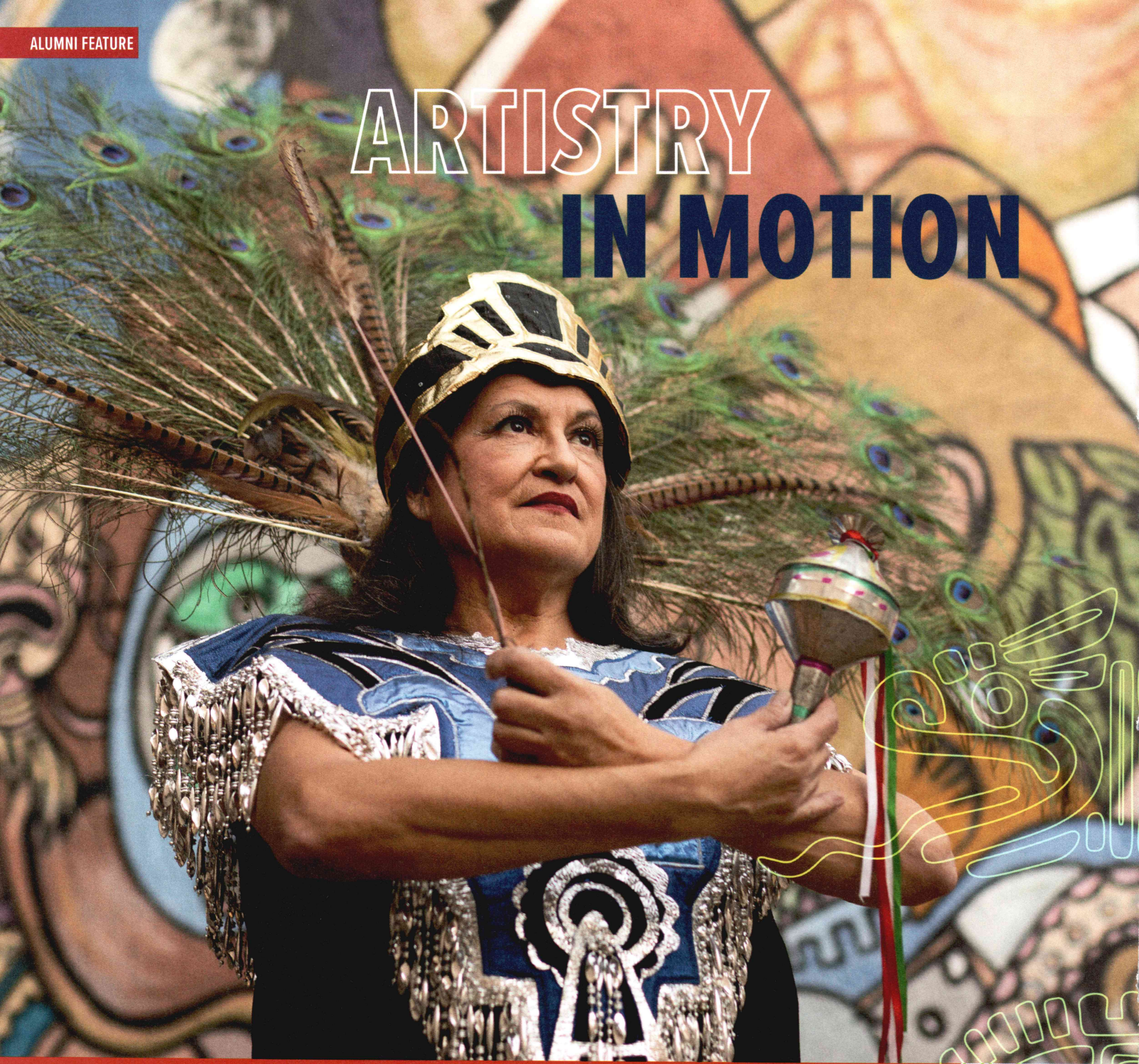
The sexism she has faced is another factor in her admiration for Nyswander; she has found herself the only female physician in a room full of men, many of whom repeatedly attempted to belittle and discredit her research on methadone maintenance. Regardless, she has stood her ground.

It's hard to find a community in the United States left untouched by overdose fatalities. According to the Centers for Disease Control and Prevention, overdose is the leading cause of death for Americans aged 18-44. As of 2023, over 40% of U.S. adults personally knew someone who fatally overdosed, myself included; for one in five U.S. adults, that person was a close friend or family member: in my case, my cousin, who passed away in 2021.

A few years ago, I would have balked at the idea of giving people who use drugs clean needles; that's enabling, isn't it? At the same time, when my cousin was alive and using, access to clean needles could have prevented an infection that almost took his life years before he overdosed. If he had called a Never-Use-Alone hotline so EMS would be alerted when he became unresponsive, or had gone to a supervised injection site where health care professionals act in cases of overdose, his life could have been saved.

Above all, harm reduction has made effective, dignified overdose prevention, treatment methods, and quality medical care possible, regardless of whether people choose to keep using drugs. Glenn is part of a larger movement, one that is taking hold across the country. "If we want to heal our communities and end our country's overdose epidemic once and for all," she writes, "harm reduction must be the foundation upon which everything else is built." ♦

ARTISTRY IN MOTION



STORY BY: **RHAYA TRUMAN** | PHOTOS: **CHRIS RICHARDS**

National Endowment for the Arts National Heritage Fellow and founder of Tucson-based Mexican regional dance group Danzacultura Mexicana Carmen Barón '86 has been dreaming of dresses since childhood. Here, she reflects on a lifetime of designing, teaching, dressmaking, dancing and keeping the traditions of folklórico alive.

Barón, who graduated from the University of Arizona with a bachelor's degree in architecture and spent her career drafting and designing for the mining industry, says that while buildings and dresses use different materials, the process is essentially the same. "My eyes are trained to see," she says. "My imagination is open to angles, numbers and calculations. It is second nature. I don't have to measure, because I can see it in my eyes."

Q: You were born and raised in Mexico. What are some of your fondest memories?

A: Growing up in Altar, Sonora, every family had a sewing machine. And we had dresses, but only for special occasions – one for Christmas, one for Easter and one for summer. When I was very young, I would cry a lot, so my mom would put me on her lap at the pedal machine, and I would watch her sew. She taught me how to sew by hand, then how to use the pedal machine. I started standing, using one foot, and later I learned to sit and use both feet.

Q: What are your early memories of music and traditional Mexican costumes?

A: A lot of people assume I grew up around folklórico dance, but I didn't discover it until we moved to the U.S. There were no folklórico classes in my hometown, only in the big cities. When musicians would come [infrequently] to my town, I remember having a kind of ticklish feeling in my feet watching them perform. I was so curious about the music and dance style. I distinctly remember when my uncle bought a newspaper and I saw a girl in a Chiapaneca dress. The photo was in black and white, but I found myself wondering what the dress would look like in color, and I fell in love with it.

I have a funny story about that. When I was studying at the University of Arizona, my family and I went to a mercado in Guadalajara

where I saw a dress very similar to the one I saw in the newspaper when I was little. It was \$250, and at the time, I only had about \$250 to my name. From Guadalajara we went to Mexico City and then Puebla. When we arrived in Puebla, my luggage was gone. They still couldn't recover it after three days, so insurance paid me \$250 for the lost items. As soon as they handed it to me, I knew what I was going to do with it. On the way back to Tucson, I stopped at the same mercado and bought the dress. It was a miracle. I had wished for that dress since I was little.

Q: At age 13, you and your family moved to the U.S. What was that transition like?

A: Well, moving to the United States was a complete surprise. My dad, who was born in Los Angeles but grew up in Sonora, had been traveling back and forth across the border every week for work. One day, the border agents asked why he was making so many trips. When he explained that his family was in Mexico, they said, "Why don't you bring them over to the U.S.?" That same day he went to the office and started the paperwork. We thought we were just preparing for a vacation. I even remember going to what we thought was a museum to fill out papers and answer medical questions. But on the Fourth of July that year, we officially moved to the U.S.

Everything happened quickly after that. Starting school was especially hard because

Barón and students practicing at the El Rio Center in Tucson



we didn't know any English. We had to walk several blocks every day to school, and I cried from September to December. My sister didn't want to eat, and my mom worried we might have to move back to Mexico, because she was afraid we were getting sick. After visiting Mexico that December, I felt a little calmer and more determined to adjust. I carried a dictionary everywhere and started memorizing everything I saw like a picture to make up for my lack of English. When tests came, I was able to do well because I had studied so hard, translating word for word.

Q: At Pima Community College, you discovered Mexican folklórico dance. How did it change your path?

A: It honestly happened by chance. One day, as I was walking up the stairs at Pima, I noticed a class for Mexican folklórico and folk dance. It caught my attention, and I decided to adjust my schedule. I kept all my architecture drafting classes except one, which I swapped for the dance class. From that point on, I began studying Mexican dances while continuing my focus on architecture.

In one of my folklórico classes, we had an assignment to make a doll-sized skirt from Michoacán. The skirt I made had a lot of pleats, and my classmates said, "Oh, she really knows how to sew." They started asking me to make practice skirts, and later, after I graduated, I continued helping with costumes and dancing with the group.

Q: Did you ever dream that making costumes and folklórico would be such a big part of your life?

A: I never imagined I would get into anything related to dance, because I didn't grow up seeing it and I only sewed once in a while. When I was younger, I pictured myself marrying an architect [which I did] and living in a big city, but that was as far as my vision went. Sewing professionally, exhibiting my work, teaching and learning folklórico were never things I considered. In my hometown, life was very simple. We didn't even have a radio at the time. If you don't see something growing up, how can you dream about doing it? It wasn't until I went to Pima that I began to picture it all.



Clio Coronado, Amelia Cardenas and Alondra Coronado — members of Barón's youth group — with Barón at Tucson Meet Yourself, October 2025

Q: How has architecture influenced your approach to designing costumes?

A: Architecture has helped me a lot in designing because it taught me about curves, lines, proportions and colors. Those same principles became so important in creating folklórico costumes. I learned how to think about balance and structure, which carries over into the way a skirt moves or how the embroidery flows with the fabric. I remember showing a dress I made to a teacher from Aguascalientes. He noticed the arches in the design and asked me, "How is [it that] this dress is better than the ones they make in Mexico?" I told him it was because I studied architecture. He smiled and said, "No wonder!"



Barón assisting Victoria Lopez as she dons one of Barón's folklórico costumes at Tucson Meet Yourself.

Q: What is your favorite part of teaching young people?

A: I love teaching kids because they truly want to learn. I believe that if you start young, you never really forget. When I was little, my mom used to teach me how to thread a needle and use a sewing machine. She never made fancy costumes, just simple blouses with small collars and little sleeves. She taught me the basics, and look what I was able to do with that foundation.

Q: What message do you share with young dancers and artists?

A: I find that when you dance, you are full of energy the next day. When you are sweating, you are letting all the bad oxygen out and the good oxygen in, leaving you more alert the next day. ♦





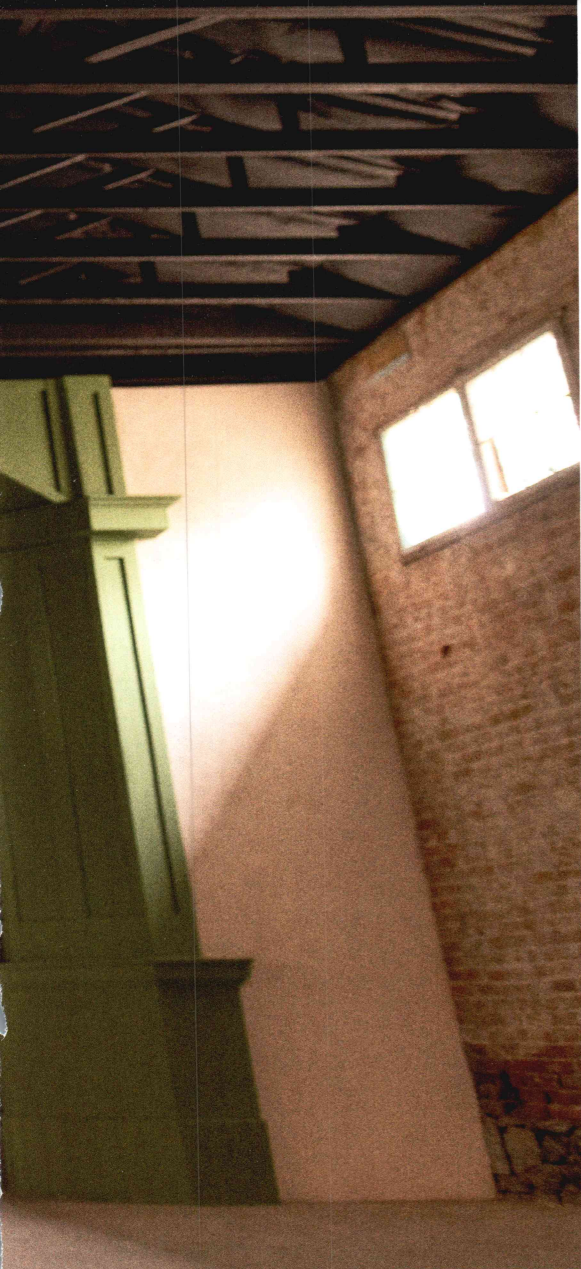
CULTURAL RESTORATION

Historic theater preservationist Herb Stratford transformed the Fox Tucson Theatre. Now he's moved on to the city's first Spanish-language theater, Teatro Carmen.

STORY BY: **MARGARET REGAN**

PHOTOS: **CHRIS RICHARDS**
unless otherwise noted

Twenty years ago, Herb Stratford '88 '95 led the renovation and revival of the now thriving Fox Tucson Theatre on West Congress Street in downtown Tucson. After the Fox was up and running, he returned to his work as a film festival organizer, critic and arts consultant. Then, in 2019, Demion Clinco of the Tucson Historic Preservation Foundation called Stratford out of the blue. "I have your next project," he said. An old, run-down building on South Meyer Avenue — Teatro Carmen, the oldest playhouse in Tucson — was up for sale.



Embossed metal ceiling panels from the original construction. Photo: Arielle Pagac

Stratford couldn't resist. Stratford Artworks — the nonprofit he started 30 years ago with his wife, Kerry '87 — bought the building, and he turned to his University of Arizona connections to plan for the renovation and eventual reopening of the theater. Corky Poster, a retired U of A professor of architecture, came on as a consultant. Student interns from the U of A School of Music and School of Theatre, Film & Television were recruited to help with research. And the archives in the Special Collections at the U of A Main Library provided a treasure trove of historical records, especially the Jack Sheaffer collection.

In 1861, when Carmen Soto de Vásquez was born in Tucson, no one would have imagined the little girl would grow up to be one of the town's leading impresarios. But in 1914, when she was 53, her husband, Ramón Vásquez, bought her a building on South Meyer Avenue in the bustling downtown neighborhood now known as Barrio Viejo. The structure had been a house, built around 1860 with adobe bricks made at a quarry at the base of "A" Mountain.

Carmen hired Manuel Flores, a local master mason and carpenter, to convert the house into a glamorous theater. He applied stucco to the walls,

designed a lovely green proscenium over the stage and installed a copper-colored ceiling of embossed steel panels.

The theater opened on May 20, 1915. For her first show, Carmen chose a play, "Cerebro y Corazón," by Mexican playwright Teresa Farías de Isassi. The critic who wrote as *El Cronista* for *El Tucsonense*, a Spanish-language newspaper, gave the theater a rave review: "Comfortable, roomy seating, good lighting and magnificent artistic décor accompanied by the high level of artistic performance with which it was inaugurated provide a new note to our art and society."

Over the next decade, Carmen Soto de Vásquez produced Spanish-language plays, operas and concerts performed by leading Mexican and Mexican American artists. Linda Ronstadt believes that her aunt, Luisa Ronstadt Espinel, a celebrated singer herself, may have been one of those artists. Carmen also offered serious plays alongside short comedies and musical theater. Eventually, she added a projection booth to show the newly popular silent movies. Tucson was still a largely Spanish-speaking town, and her theater quickly became its cultural hub.

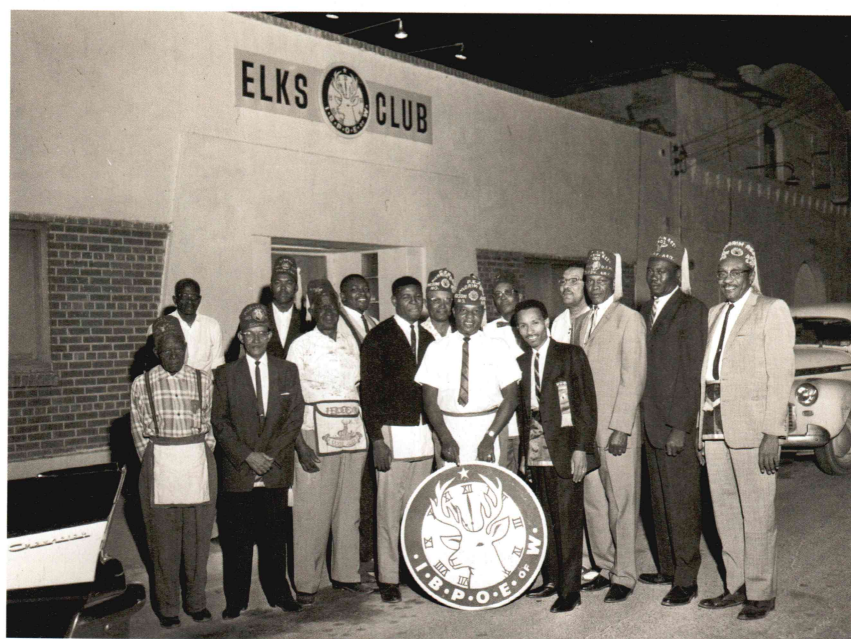
But her success did not last. Despite her efforts, in 1922, Teatro Carmen failed. Just why is uncertain. Perhaps the public's taste in entertainment was changing. A new theater, the Rialto, had opened on West Congress Street in 1919 and was showing motion pictures.

Soon afterward, Carmen and her husband, Ramón, moved to Nogales, where he built a successful retail business. Her theater fell into disrepair, and the building was sold in 1926. For a while, it was a car repair shop, and the elegant facade was broken to accommodate a garage door. For Carmen, it must have seemed a sad end to her dreams. She died in Nogales in October 1934.

In 1936, the Elks-Pilgrim Rest Lodge #601, a local African American civic group, bought Teatro Carmen, beginning the next chapter in the story of this barrio landmark. In 1941, they expanded into the property next door to build a private social club complete with a billiards room, a smoking room and a bar. The club, the Black Elks Lodge, remained active until 1986.



Photo: Arielle Pagac



The theater was used as a Black Elks Lodge from the late 1930s through the 1980s. Image courtesy of: Special Collections, the University of Arizona

Jack Sheaffer, a photographer for the Arizona Daily Star whose archive is now in the Special Collections at the U of A Main Library, did a feature on the Black Elks Lodge in the 1950s. His photographs are the only photos of the interior of Teatro Carmen that Stratford has found so far — from any period of its history. One is a group portrait taken at a formal banquet, with men in tuxedos and women in fancy white party dresses. Another

shows five happy mothers, all dressed up for a Christmas party, sitting together with babies on their laps.

Memorabilia from the Black Elks Lodge will be on display once the renovations are complete. In the meantime, Stratford has been reaching out to neighbors and to local historians to learn more about the club's history. Elsewhere in the United States, Black Elks clubs were active in the early Civil Rights Movement and

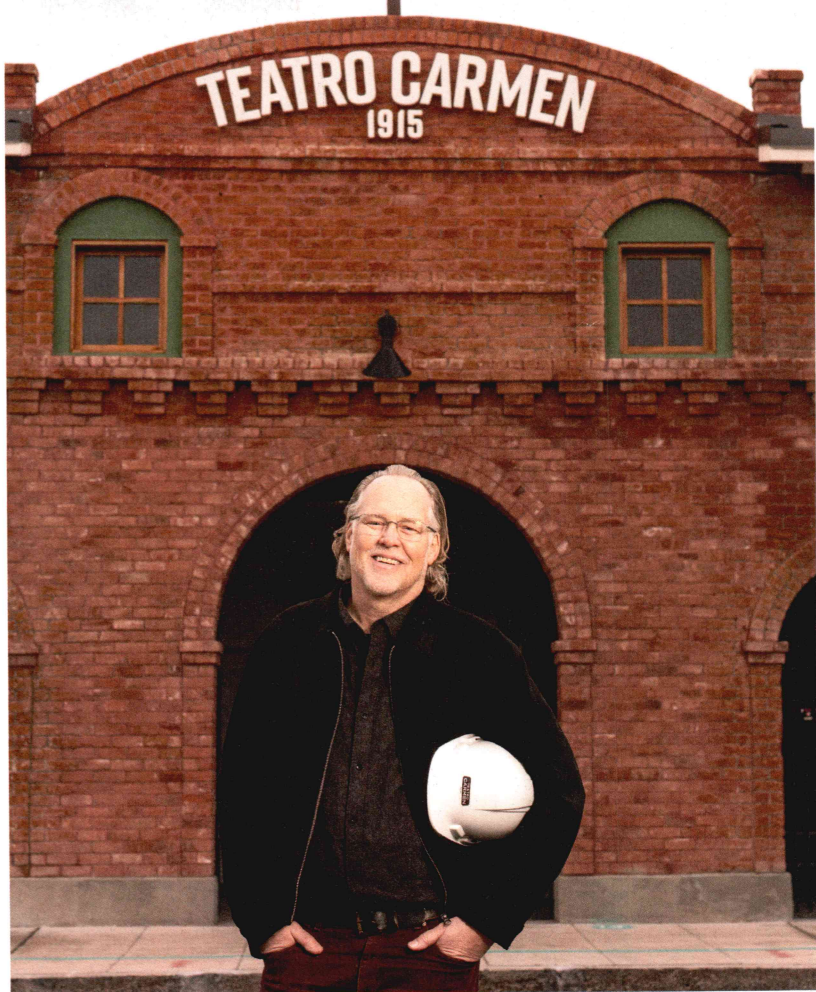
were gathering places for World War II servicemen and veterans.

For Stratford, one of the pleasures of the project is learning more about the history of this stretch of South Meyer Avenue. "Anytime I'm standing outside and neighbors walk by, they are all so excited to see what is happening," he says. Many have shared their stories about both the theater and the lodge.

Stratford Artworks also purchased the vacant corner lot on the block, which had housed a Chinese market during the glory days of Teatro Carmen. Homer Thiel of Desert Archaeology was enlisted to do salvage archaeology there. He found intact Chinese porcelain pots and other artifacts that eventually will be put on display. In Stratford's words, "What's so iconic about this project is that it has Hispanic heritage, African American heritage and Chinese heritage, all within the same block. That makes it really special. The barrio in Tucson really was this incredible melting pot of different cultures."

With his board, he plans for the revival of Teatro Carmen as a center for Latino performing arts. The Black Elks Lodge will house a restaurant with displays that celebrate the history of Tucson's Black community. And the corner lot will be an outdoor patio and performing space for musicians and other artists. If all goes well, the restaurant will open in 2027.

The Teatro Carmen renovation will cost around \$9 million. Early on, Pima County pumped \$2.1 million into the project in exchange for assuming ownership of the historic property. The agreement established a formal public-private partnership, keeping Stratford in charge of the renovations, including fundraising, and the operation of the theater



and restaurant once they are completed. This past summer, the county added another \$1 million for a new roof. Stratford plans for most of the remaining costs to be met with private gifts and donations.

The first phase of renovations also received \$300,000 from the Arizona State Parks Heritage Fund. Stratford started by rebuilding the original brick facade, the public face of the building. For years, Teatro Carmen had stood out on South Meyer Avenue with its bright yellow stucco facade and the marquee above the center door. None of that was original. It had been plastered and painted in 1994 for (of all things!) a movie set, for "Boys on the Side," starring Whoopi Goldberg, Drew Barrymore and Matthew McConaughey. Today the facade still stands out, but it has been restored to its original "A" Mountain brick.

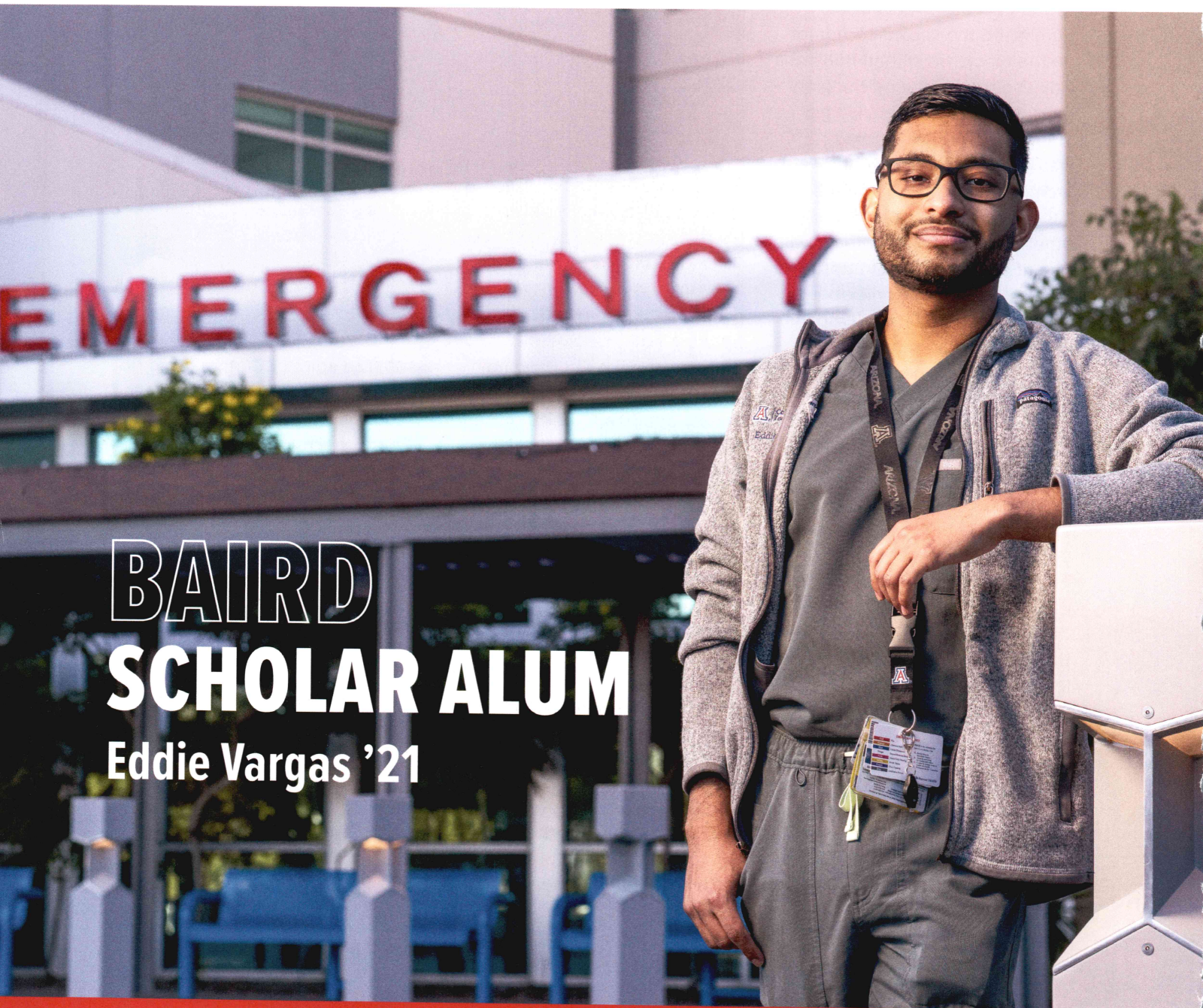
The spirit of Carmen Soto de Vásquez still looms large over the restoration of her beloved theater. For now, a huge portrait of her face in black and white hangs in the entryway to greet carpenters, masons and painters as they arrive to do their work. And to keep inspiring Herb Stratford as his team brings the building back to life. ♦

For more on Carmen Soto de Vásquez and Teatro Carmen, read Jan Cleere's "Western Women: Carmen Soto's Theater was a Cultural Center," published in the Arizona Daily Star Nov. 6, 2015, and Thomas E. Sheridan's "Los Tucsonenses: The Mexican Community in Tucson, 1854-1941," published by the University of Arizona Press in 1986.

THE NEXT GENERATION

STORY BY: TEDDY CAROLAN
PHOTOS: CHRIS RICHARDS

How engineer James Baird's recovery in the desert became a catalyst for generations of Arizona scholars.



BAIRD SCHOLAR ALUM

Eddie Vargas '21



In the winter of 1936, James Baird came to Tucson for a reason many people did back then — to recover from a respiratory illness that lacked the solutions we rely on today. Baird, who had established himself as a bellwether civil engineer, took a liking to the dry heat and high elevation. He decided to stay beyond his recuperation from asthma, living among the saguaros and coyotes until his death in 1953. This decision, plus some remarkable philanthropy, would prove to have a lasting impact on students at the University of Arizona.

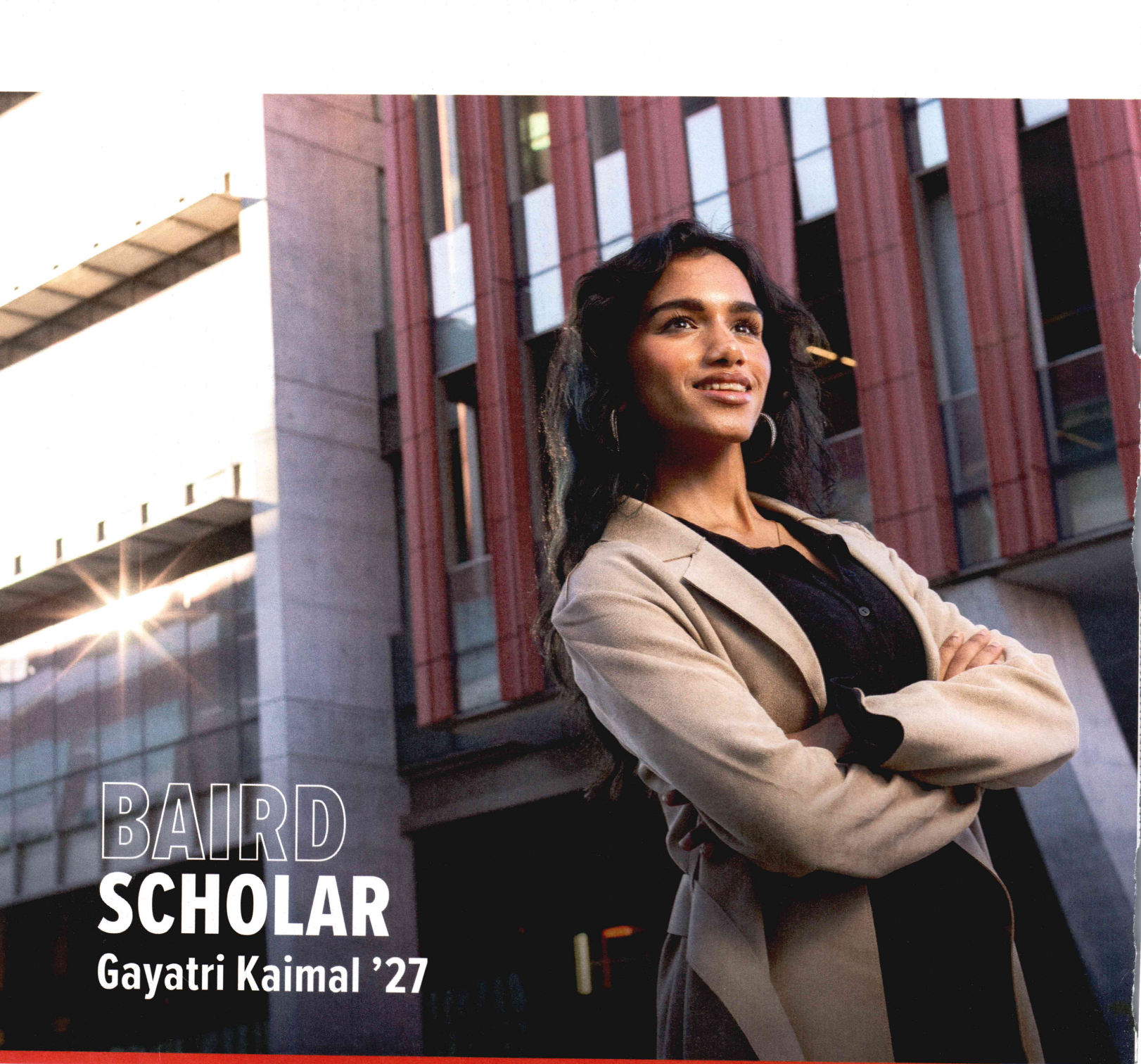
While his work can be seen all over the United States in landmark structures such as the Flatiron Building and the Lincoln Memorial, Baird's legacy in the southwest extends to a transformative gift made in 1948 to establish the Baird Scholarship for the brightest students coming from Arizona high schools to the U of A. At the time, this donation of \$207,000 (equivalent to around \$2.8 million today) was the largest the university had ever received. "In the 1940s, there weren't any substantial scholarships," says John P. Schaefer, U of A president emeritus and longtime advisory board member of the Baird Foundation. "It was a public university and funded by the legislature. So it was really a breakthrough." By way of acknowledging this landmark gift, the U of A conferred an honorary degree on Baird in 1951. After his death two years later, the Baird Foundation was formed to cement his legacy.

Now, almost 75 years since its inception, the scholarship continues to empower a select group of scholars each year, awarding them an ample annual stipend and a full-tuition scholarship provided by the U of A. Its transformative potential can be seen in the story of Eddie Vargas '21, whose life pivoted on an ordinary summer morning. "I got a letter in the mail," he says, as though still somewhat surprised by this detail. "My parents were ecstatic, as financially there was no other way for me to attend college." Both his parents worked in downtown Tucson: his father a bus driver, his mother a janitor. Vargas says while this played a part in shaping his work ethic, it sometimes made the goal of attending college a distant and uncertain prospect. It wasn't until Vargas was diagnosed with an autoimmune disorder that he slowly began to envision a pathway to college. "I looked up to the people managing my condition a lot, who were people working in hematology and oncology. I remember thinking, 'Oh, that's it — that's the kind of person I want to be.'"

With the help of the Baird Scholarship, Vargas went on to study neuro- and cognitive science at the U of A, with the annual stipend affording him precious research time without the distraction of working a job. The freedom was almost disorienting at first, but he quickly filled it with purpose. Vargas began volunteering, focusing on local hospices where

he helped provide free health screenings (blood pressure, glucose, cholesterol, etc.) for underserved or underrepresented patients. These experiences provided a holistic perspective on his research, ultimately shaping his primary goal today: to work in an emergency room. "For a lot of patients, the ER is like their first contact with the health care system. Many don't have insurance, don't have a primary care physician for regular follow-ups. And so I think it's a great responsibility to be the first person they see." Drawing on his own experience with the physicians who treated him, Vargas hopes he can provide that same level of care to those who will one day enter the emergency room needing his help. "How you interact with that patient can really influence what they think of medicine and health care."

A trend among Baird Scholars is their deep humility and desire to give back — something clear in current scholar and biomedical engineering student Gayatri Kaimal '27, who stresses that she is really one of many: "As a Baird Scholar, you're connected with such an amazingly accomplished group of individuals. It's really a potent motivator. When I see them, I see a benchmark to be a better person and student." When not drawing inspiration from her Baird peers, she is attending conferences to keep tabs on her ever-changing academic field. Meeting people face-to-face is important, she says, in order to understand science as a human-



BAIRD SCHOLAR

Gayatri Kaimal '27

'When I see [Baird Scholars], I see a benchmark to be a better person and student.'

led endeavor rather than a collection of abstract journal papers. The work she encounters, admittedly, can still be otherworldly at times: "When you go to conferences, you see people building nerve cells and whatnot. Sometimes I think it's like science fiction."

Though the Baird Scholarship isn't tied to any one discipline, Kaimal hopes to follow a path similar to Vargas' and venture deeper into the field of medicine. "I can see myself as some kind of physician-engineer," she says. In short, she says, this means designing tools that can treat and heal a whole host of illnesses. While her dreams are still nascent, they were strongly influenced by her mother's breast cancer diagnosis. "I felt helpless," she admits. "It really cemented my desire

to go down the road I'm on." As she edges closer to her senior year, the contours along this road have become clearer, too. "Ideally, I'd like to do something in oncological reconstructive surgery," she says, before flashing a wry smile, "but I know people often change their plans in medical school."

Plans, as James Baird himself could attest, do change. Much of what the Baird Scholarship seems to offer its recipients is time — time to figure things out, to immerse themselves in research projects, to gain experience working in the field rather than taking on odd jobs to cover basic expenses. Some current scholars have yet to decide on majors,

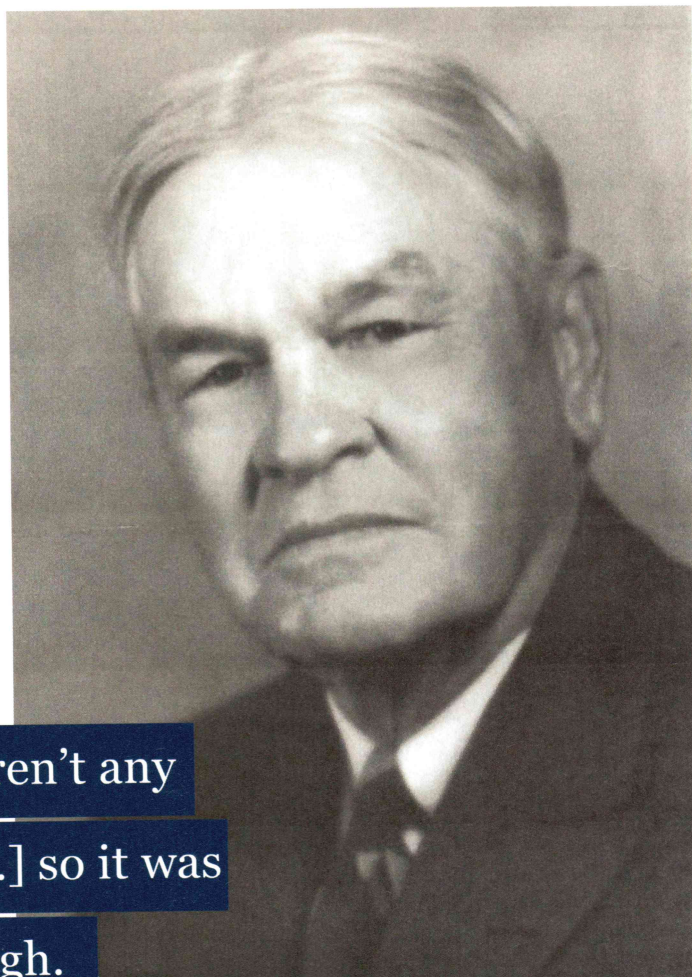
while others are still finding the intersections of their separate interests. In some cases, this means nutrition and feminist theory. In others, neuroscience and the criminal justice system. One thing, at least, is clear — there's no pigeonholing these students.

The Baird Scholarship's deep roots in Arizona's educational landscape have persevered thanks in part to its advocates and donors. Last year, the program was strengthened by an extraordinary \$8 million estate gift from the late Susan K. Von Kersburg '62 '72. A lifelong champion for student success at the U of A, Von Kersburg learned about the Baird Scholarship at

one of its annual dinners, where she heard stories like Kaimal's and Vargas'. She likely also heard the origin story of James Baird — perhaps not that he was asthmatic, but that he was an engineer and philanthropist who understood that enduring infrastructure for education was just as important as it was for the cities he helped build from iron and steel. "Susan's contribution will have quite an impact on the scope of the program," Schaefer says. "I imagine it'll prove to be another breakthrough, in that other people recognize that this is a very good foundation with a great history." ♦

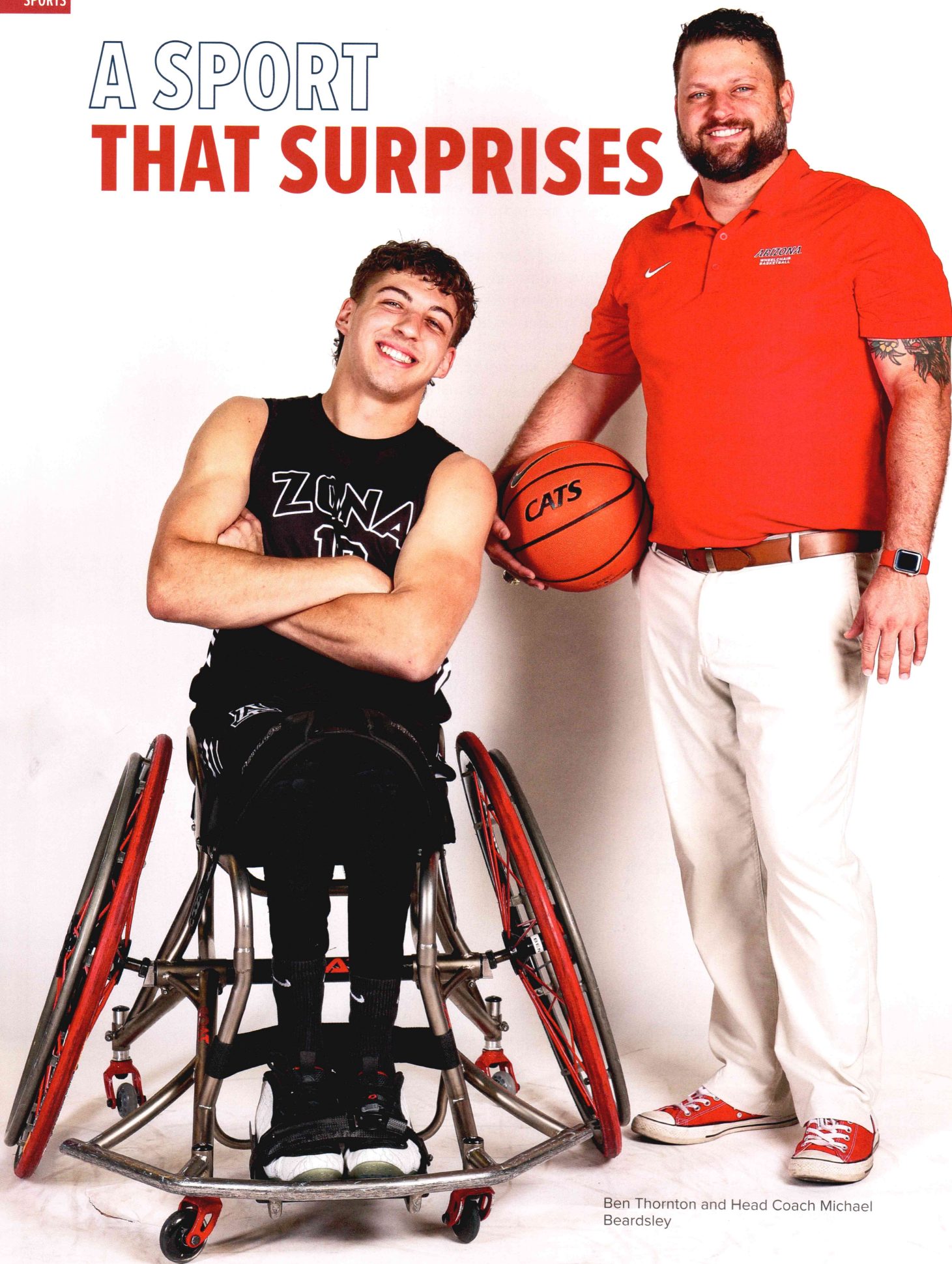
On top of a full-tuition scholarship, Baird Scholars receive \$12,500 per year — the combined value of the two awards equal to almost \$100,000 over four years.

“In the 1940s, there weren't any substantial scholarships [...] so it was really a breakthrough.”



James Baird, c.1936. Buehman Studio, Tucson
Image courtesy of: Arizona Historical Society

A SPORT THAT SURPRISES



Ben Thornton and Head Coach Michael Beardsley



Two U of A programs are contending for national championships in wheelchair basketball hosted at McKale Memorial Center.

STORY BY: **SARAH KEZELE**
PHOTOS: **MIKE CHRISTY**

Most days, the University of Arizona's men's and women's wheelchair basketball teams share the North Gym at the Student Recreation Center. That's where they practice, play their home tournaments and take note of the curious faces pressed to the windows. Passersby often linger and ask, as women's team member Lily Lautenschlager puts it, "What is going on in there? I've never seen that before."

Come April, those same student-athletes will take to the court at McKale Memorial Center — one of college basketball's most iconic stages — as the U of A hosts 20 games over four days for the National Wheelchair Basketball Association's Intercollegiate Division National Championships.

For first-time spectators, wheelchair basketball often defies expectations. The sport is lightning fast, highly strategic and relentlessly physical.

If you're close to the action, you might even catch a whiff of burnt rubber.

"Wheelchair basketball is intense," Lautenschlager says. "Take whatever you think it is and turn up the intensity by a hundred percent."

"It's basketball combined with hockey combined with rugby combined with football," says men's Head Coach Michael Beardsley, who has spent 16 years in the university's adaptive athletics community. "There's a lot of contact. A lot of aggressiveness."

"Our guys can get up and down the court in four seconds."

The rules largely mirror the nondisabled game: five on five, 10-foot hoop, same court dimensions, same scoring distances.

The big difference is the classification system, which assigns each athlete a point value (1.0 to 4.5) based on the player's physical capacity. The five players on the court must total 14 points or fewer, creating complex lineup decisions in real time.

Managing those lineups shapes nearly every strategic move made by women's Head Coach and two-time U.S. Paralympian Josie Aslakson, who played one season as a Wildcat before taking over as head coach.

"People don't always realize how much goes into it until they see it for themselves," she says. "They realize quickly: This is high-level basketball."

Lautenschlager, a Class 3.0 athlete, often operates as the Wildcats' de facto point guard — reading the court, pushing the pace and keeping her teammates connected.

"I try to be the energy," she says. "I do my best to pick my teammates up, stay optimistic and keep people out of their heads as much as I can. Obviously that wouldn't show up in the score, but I do feel like that is one of my strengths on the court."

This season, Arizona's men's and women's teams find themselves facing different challenges.

The men are the defending national champions, a breakthrough that arrived only after championship-game losses in 2023 and 2024.

"They were all learning lessons for us," Beardsley says. "Anybody can beat anybody on any given day."

"All the effort and focus that went into winning that championship, it was just so special," says Ben Thornton, a Class 3.0 athlete, four-time men's captain and multiyear All-American. "Losing back to back was definitely hard on everyone involved. But, looking back on it, I think our experience in those games ultimately won us the championship."

This year, though, half the roster is new. Three of last year's starters are gone, including the 2025 tournament MVP, Justyn Newman. For better or for worse, this season is a fresh start.



PHOTO: AIDEN GREGORY



“We’re not viewing it as defending anything,” Beardsley says. “This is a new team that has to prove itself.”

On the women’s side, Aslakson’s group is chasing a long-awaited breakthrough of its own. Only five women’s programs will compete at collegiate nationals this year, and Arizona has finished fourth for three straight seasons.

“Fourth is getting a little redundant,” Aslakson says with a laugh. “We would love to mix it up and contend with the top three.”

Her players feel that urgency, too.

“There’s pressure,” Lautenschlager admits. “But, on our team, we always say, ‘Embrace the pressure.’”

“We really want to show out,” she continues. “We really want people to see what our sport is and what we can do.”

Behind the scenes, Arizona’s adaptive athletics programs operate with far fewer resources than NCAA teams. They are not funded by Arizona Athletics. They can’t offer full-ride scholarships. They recruit nationally without the benefit of marketing departments or major budgets. And yet these programs excel in all facets. The men’s program has produced 18 NWBA Academic All-Americans since Beardsley took over in 2019, while the women’s program has surpassed 20 Academic

All-American selections since Aslakson became head coach in 2021.

Pete Hughes, Arizona’s director of adaptive athletics, hopes that the upcoming championships will shine a light not only on the athletes’ talents but also on their day-to-day experiences in wheelchairs. On-campus clinics and a Paralympian meet and greet are in the works, along with a “wheelchair basketball experience” where visitors can hop into sports chairs themselves before heading to McKale to watch the real thing.

As Arizona prepares to welcome the collegiate national field, Beardsley hopes Tucson shows up in full force.

“I would love to have the McKale crowd behind us,” he says. “I’d love to have a home crowd where we can really get some momentum, swing some missed shots in our favor and take advantage of hosting.”

With no professional wheelchair basketball league in the United States, the collegiate championships represent the national pinnacle of the sport.

“This is as high-level as you’re ever going to get,” Thornton says. “The fact that it’s here in Tucson is an opportunity of a lifetime to just come out and see a game or two and find out what wheelchair basketball is all about.” ❖

The 2026 NWBA Intercollegiate Division National Championships will be held April 1-4 at McKale Center.



LEAVING IT ON THE FLOOR

Jaden Bradley shares how a winning mindset and attention to detail are creating wins for men's basketball at home and on the road.

STORY BY: SARAH KEZELE | PHOTO: MIKE CHRISTY

Arizona men's basketball has navigated a demanding season with a young roster and hefty expectations for March. In nonconference play, five wins over top 15 opponents, including a pair of wins over teams ranked No. 3 in the country, set the tone for a challenging Big 12 slate.

Now in his third season in Tucson, point guard Jaden Bradley has emerged as a steady force for Arizona, guiding the team through conference

play while balancing this season's goals with preparations for the next phase of his basketball career.

In this conversation, Sarah Kezele '11 spoke with Bradley about the team's identity, the challenges of winning on the road, his development as a leader and the importance of giving back to Tucson.



In the midst of your second Big 12 Conference slate, what do you see in the Big 12 this year?

A: I think this is the best conference in college basketball this year. The Big 12 is a very physical league. We have a difficult opponent every night, and we have to win away from home, so we have to stack wins on the road.

Q: You've been part of some incredibly talented teams in your three seasons at Arizona. What makes this year's squad different from your first two years here?

A: Everybody comes in and wants to get better every day. We've got that learning mindset, and

nobody has a big ego. We don't care who scores all the points in any given game. We just care about winning at the end of the day. So, no matter whose night it is – whether it's Brayden Burries, Koa Peat, Ivan Kharchenkov, Mo Krivas – we just care about winning. We also hang our hat on the defensive end, getting points in transition, so it really starts on defense for us.

Q: What's something about this team that doesn't necessarily show up in the box score, but helps you win games?

A: Our attention to detail on our scouting reports. Our coaches do a great job of getting a good scout. We try to blow up some of the stuff that the other teams are doing well.

Ball pressure is not going to show up in the stats. Help defense and blocking out, we're doing a great job of that right now. Teams are not able to get a second-chance effort on the offensive glass because we've got Tobe Awaka and Mo Krivas, two great rebounders.

Q: Focusing on yourself for a moment: What has been your favorite performance of the season?

A: Our win at UConn. I'm from Rochester, New York, so I had a lot of family members from up that way come see me play. Plus, I like being on the road, and at UConn is a true road test. I'm glad we could be in that atmosphere because championships are won on the road, and being able to win there was a great experience for us.

Q: "Championships are won on the road." Tell me more about this mentality.

A: Coach Lloyd preaches that a lot. For March Madness, depending on how you're seeded and where they send you, you might be in your opponent's area. The Big 12 tournament is played in Kansas City. So, for these big games, you might not have your home crowd with you. It really shows how connected and locked-in your team is.

Q: After your season-opening win over Florida, last season's national champs, the Final Four chatter started immediately. How does your team talk about that internally?

A: We don't talk about it that much. We know it's a long season and anything can happen.

Obviously, that's the goal for our team. We want to get to the Final Four. But we know it's a long journey, so we're going to keep our heads down and keep working.

Q: What would your team have to improve upon to get there?

A: Throwing the first punch and not getting down in tough games. On the road, that can be hard to come back from, because you have to create your own energy. You don't have a crowd to help you with that. Also, cleaning up turnovers and free throws. The little stuff is what creates separation at the end of games.

Q: Despite being left off the preseason watch list for the nation's best point guard, your game cannot be ignored this year. What's elevated you to that point?

A: I've been patient and put in the work behind the scenes, and now it's showing this season. I've had a more aggressive mindset as a scorer this year, trying to be a scoring threat for my team. I'm a pass-first guy, but if teams can see me as a scoring threat as well, that's going to help create my passing windows.

Q: There are seven freshmen on this roster. As a team leader, what do you try to teach your younger teammates?

A: Do your homework on your opponent. That definitely gives you a big edge. And, at the end of the day, you only get four years to be in college, so really go for it when you're on the court. Have no regrets and give every game your all.

Q: Who on this roster pushes you the hardest in practice?

A: I'm going to say Sidi Gueye, one of our big guys. He's a great shot blocker. I like to drive and get downhill, so when I do, I have to be creative because he blocks everybody's shot. He hasn't blocked mine yet, but he always challenges me and helps me get better.

Q: You spend a lot of time giving back in Tucson. Just in the past few months, you helped build kids' bikes with Subaru, hosted a basketball camp for the Pasqua Yaqui Tribe, packed backpacks with the Boys &



Koa Peat and Dwayne Aristode. Photo: Kathryn Wristen

Girls Club of Tucson, and hosted 20 young fans at a home game in December. Why is community engagement a high priority for you?

A: Growing up in Rochester, I spent a lot of time at my Boys & Girls Club. Everything started there. I played basketball there. I was in a reading program. I was there for a lot of different events, so a lot of people gave back to me when I was coming up. Now that I have this platform, I'm glad I can use it here in Tucson to give back to the community. I like showing kids that it's bigger than basketball. Any one of them can get to this level, and when they do, they'll have the opportunity to give back, too.



Q: This is your final season with U of A. What's next for you?

A: I definitely have dreams and aspirations of going to the NBA. I know my path is going to be a little bit harder than it is for the young talent and one-and-dones. It's going to be different, so I'm trying to do everything I can right now to help my dreams and aspirations fill out later. I'm working on my assist/turnover ratio, finishing at the basket, and making my outside shot more consistent. At the next level, it's all about spacing and helping your team hit shots and win games. ♦



Mo Krivas. Photo: Mike Christy



Anthony Dell'Orso and Jaden Bradley. Photo: Mike Christy

On Jan. 31, Arizona beat Arizona State to set a record of 22 straight wins to start the season, beating the 21-0 record set in 2013-'14. As of Feb. 1, the team also remained the unanimous No. 1 in the Associated Press poll.



CLASS NOTES

1960s

Henry Plimack '65, a retired U.S. Coast Guard Reserve captain, was elected vice president of the Reserve Organization of America's Naval Services Section. He also was appointed as the organization's national public relations officer. Henry, a proud Pride of Arizona alum, is a longtime participant in the University of Arizona's President's Club and Medici Circle as well as the Wildcat Club.

Carlos Reyes '65 celebrated his 90th birthday in County Clare, Ireland, last June. A second celebration with about 100 guests was held in the fall in Portland, Oregon. The event coincided with the arrival of his latest book, "Into the Journey's Eye: Selected Poems." Read about Reyes in the alumni spotlight on Page 58.

Janet Kintner '68 is a retired Superior Court judge in San Diego. Her recently published memoir, "A Judge's Tale: A Trailblazer Fights for Her Place on the Bench" (She Writes Press), discusses her legal career with insight and humor, highlighting

her fight for equality. Janet distinguished herself early as a female lawyer and was appointed as a judge at just 31, nearly five decades ago. She has a special fondness for her six years as a student at the University of Arizona, including her time at law school.

1970s

Lorne Everett '72 was inducted into the National Academy of Engineering in Washington, D.C. He also will receive the Cavanaugh Award on June 1, 2026, from ASTM International in recognition of his authorship of 16 international standards and his 36 years as chair of the Vadose Zone Monitoring committee. The Cavanaugh Award is the organization's highest honor.

Pepper Ranieri Provenzano '73 released his new book, "Pipe Dreams: Poems, Psalms and Songs" (Soft Spirit Media). Pepper has worked as a news editor for 20 years and founded TreeUtah and TreeLink. As Pepper Pro, he writes creative nonfiction, essays, editorials, poetry and music.

His new collection reflects on family bonds, loss, memory and mortality.

Kristin Hilton '74 discovered a Jurassic diadematacean urchin in a river canyon in the Sierra Nevada foothills. Not previously described in North America, the specimen represents a new species and genus and was recorded in the Journal of Paleontology. Kristin also is the author of "Zoo Goofs: True Tales of Zookeeper Misadventures" (Ranting Raven Publishing), a collection of stories from her career as a curator of birds.

Douglas Jones '75 has written a series of books titled "Medicare for the Lazy Man: Simplest & Easiest Guide Ever!," with the 2025 edition being his most recent. As a longtime health insurance professional, Douglas writes his books to offer his Medicare advice. His other works include "Medicare Drug Plans," "A Simple D-I-Y Guide: Medicare for the Lazy Man" and "Medicare for the Lazy Man: Bare Bones."



Mike Weedall '78 published his new book, "Escape to the Maroons" (Historium Press). The book tells the little-known story of self-liberated enslaved people who fled to the Great Dismal Swamp. Mike's book is available in bookstores and online. He previously spent 30-plus years in the electric utility industry.

1980s

Wolfgang Golser '86 recently published his book "I Am Wealthier than Donald Trump" (Wheatmark Publishing). The book includes details about Wolfgang's world travel experiences and how they helped shape his views regarding the global ecology, environment, education and geopolitical situations, including his personal analysis of American politicians.

Susmita Barua '87 published her new book, "Awakening with Ease" (Jetlaunch). The nonfiction work captures her insights on spirituality. Susmita worked as a planner and grant writer at the housing authority of the city of Lexington, Kentucky. She recently moved to Oro Valley, Arizona, to be closer to her daughter. She has devoted her time to writing, mindful mentoring and professional coaching.

1990s

Matt Bosco '90 launched Mather Jet Center, a fixed-base operator at Sacramento Mather Airport. In 2020, Matt co-founded Modesto Jet Center, a full-service fixed-base operator at Modesto City-County airport, offering ground services, fueling and hangar facilities. He has over two decades of experience in aircraft sales and charter as well as fixed-base operator operations.

Kirsten Maxwell '95 has been elected president of the Society of American Travel Writers. With over 800 members, SATW is a professional networking organization that brings together the travel industry's content creators, publishers and public relations professionals. Kirsten's term began January 2026.

2000s

Eva Armijo '03 '16 is the chief financial officer of The ILS Company, where she leads the financial strategy for the Tucson-based logistics provider. She has been with the company since 2012. Eva, the first in her family to graduate from college, is a double Wildcat with a BSBA in accounting

and an executive MBA. She hopes to inspire other first-generation students to aim high.

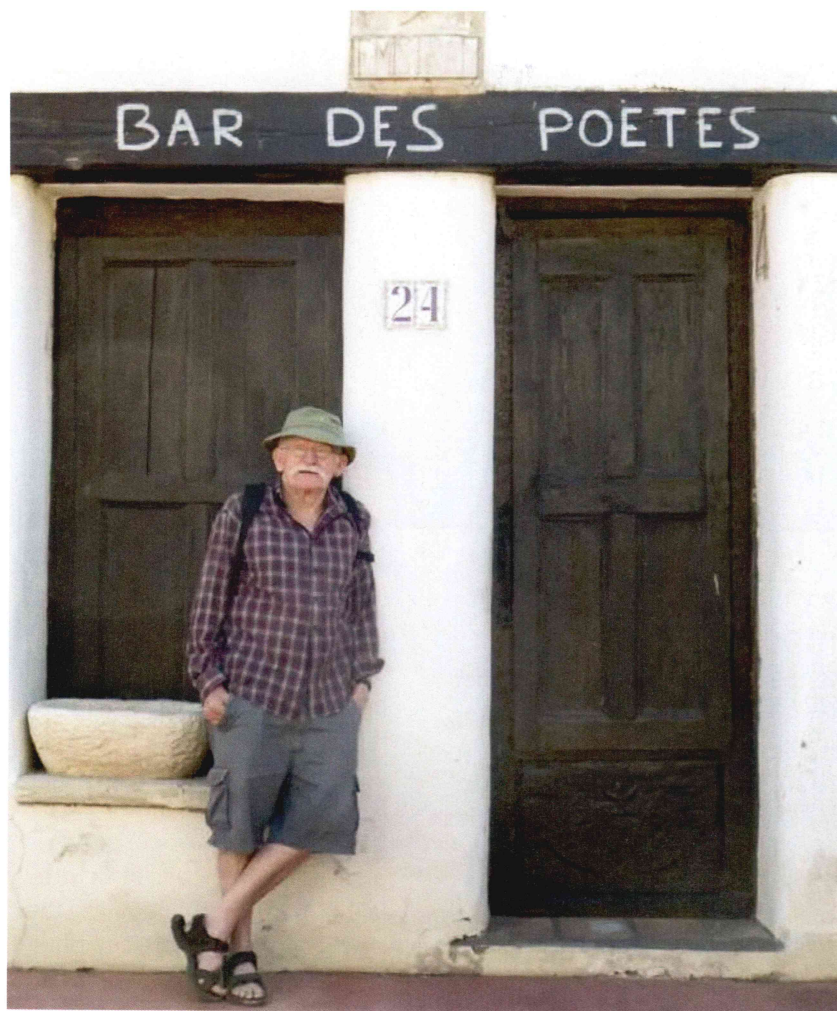
Ryan Hurley '05 started Litix Legal, an Arizona licensed alternative business structure law firm that is reimagining the delivery of legal services based on flat fees instead of hourly billing.

2010s

Zack Kutchin '16 was promoted to associate at RODE architects. Zack has been with RODE for eight years and has experience in multifamily housing, adaptive reuse and industrial and hospitality projects.

2020s

Kelly Esparza '20 recently published a poetry chapbook titled "A Spoonie's Guide to Self-Acceptance" (Bottlecap Press). The work hopes to raise awareness about chronic illness. Kelly, who lives with lupus, is an English and creative writing graduate.



Carlos Reyes at the Poets' Bar, Saintes-Maries-de-la-Mer, France

LANGUAGE AS LANDSCAPE

STORY BY: **TEDDY CAROLAN**
PHOTO: **KAREN CHECKOWAY**

Carlos Reyes traces a journey shaped by language, landscape and a lifelong devotion to writing across continents and traditions.

Carlos Reyes '65 has spent decades taking poetry with him wherever he goes — from Arizona to Spain to the verdant pastures of Ireland. At age 90, Reyes has accomplished a lot: the author of over a dozen published volumes of poetry, a three-time finalist for the prestigious National Poetry Series, a poet-in-residence at Joshua Tree

National Park, a frequent resident at the Fundación Valparaíso in Spain (which happens to be the only desert in Europe).

Reyes studied Spanish and Portuguese during his time at the University of Arizona, earning a master's degree. It was here he began to properly explore the Romance languages — following what seemed to him a natural curiosity given Tucson's proximity to Mexico and Hispanic culture. "My Cuban and Chilean professors were the ones to introduce me to Spanish-language poets such as José Martí and Pablo Neruda," he says.

Not long after, Reyes got his first publication. "In my freshman year, the department chair helped me publish my 'Apuntes para una bibliografía de la literatura panameña/Notes for a Bibliography of Panamanian Literature.'"

A lot has changed in Tucson since Reyes was a student, but much of its artistic bones remain. The highlight of his student years, for example, was the Poetry Center (back when it was a cottage owned by Ruth Stephan on Speedway). "There, I met so many other writers and heard them read their work. That and the campus literary magazine at the time, *Ananke*. That also encouraged me in my own writing."

Reyes continues to write daily. Just this year, he published "Into the Journey's Eye, Selected Poems (2012-2024)." And there are no signs of him slowing any time soon — he has two more books already taking shape for 2026. ❖

BRANDED FOR SUCCESS

Professional athlete Sven Brunso used his marketing education to build a global skiing career and a personal brand that set him apart.

Years before Ski Magazine named him “the most photographed skier in history,” **Sven Brunso '92** was a 10-year-old kid watching the 1980 Winter Olympics. It was the skiers who caught his attention.

“My dad taught night classes at Yavapai College,” Brunso says. “Serendipitously, one of his students said, ‘My dad bought a ski area up by Flagstaff. If your son would like to come skiing sometime, he could be our guest.’”

Brunso continued to ski even as a student at the University of Arizona. He struck a deal with the



STORY BY: **ZOE MONTAÑO**
PHOTOS: **LIAM DORAN**

owner of Mount Lemmon Ski Valley: Whenever it snowed more than six inches, he would shovel the deck in exchange for a free lift ticket.

During his sophomore year, Brunso told his father he wanted to become a professional skier. While he encouraged his son to follow his dreams, the elder Brunso insisted he finish his degree first.

After graduating with a marketing degree, Brunso realized his education was a competitive advantage. While others depended solely on athletic performance, he found multiple ways to bring value to sponsors. He presented at trade shows, contributed to their business strategy and developed his own professional brand.

“I was able to succeed not because I had more talent,” says Brunso, now director of marketing at ski gear brand LEKI USA. “I’ve been able to create a brand and reinvent myself.” ♦



BUILDING HER OWN BLUEPRINT

STORY BY: **ZOE MONTAÑO**
PHOTO: **GREG VEITCH**

Architect and associate professor of practice Teresa Rosano has built an award-winning career in higher education by continually stepping beyond her comfort zone.

If **Teresa Rosano '94** could offer her 20-year-old self one piece of advice, it would be to take more risks.

"Obviously, I don't mean doing dangerous things," she clarifies with a laugh. "I mean taking creative risks, social risks and intellectual risks. Trying things that you think may be a long shot."

A Tucson native, Rosano grew up in an adobe home built by her father. He wasn't an architect, but his work and the surrounding Sonoran Desert inspired her fascination with design.

After earning a bachelor's of architecture from the University of Arizona, Rosano co-founded Ibarra Rosano Design Architects. After 25 years in the field, she felt pulled in a new direction.

She joined the faculty at the U of A's College of Architecture, Planning and Landscape Architecture, where she later began teaching full time. Even then, she continued to push herself, returning to school to earn a certificate in college teaching.

"I was 47 when I went back to school," Rosano says. "I [was

in classes] with people who were half my age."

Her boldest risk, she says, came when she applied for the Association of Collegiate Schools of Architecture's Distinguished Professor Award. She not only received the competitive national honor but also learned she was the first U of A professor to do so.

"When you feel like you need to make a big change, don't be afraid to do it," she says. "Even though it may feel daunting." ♦



ROOTS TO REEL

STORY BY: **TEDDY CAROLAN**
PHOTO PROVIDED BY: **SAL BALDENEGRO**

Filmmaker Sal Baldenegro draws on his Chicano and Yaqui heritage to illuminate overlooked histories and expand the possibilities of documentary and narrative storytelling.

For **Sal Baldenegro '06**, his journey as a storyteller begins in the Sonoran Desert. "It's a special place. I'm always recommending people take advantage of the many ways to get involved in the local communities here."

It isn't just the historical, sun-drenched landscape of the Southwest that informs much of Baldenegro's work, but his background as a Chicano and Yaqui writer, too. With a degree from the University of Arizona's School of Theatre, Film &

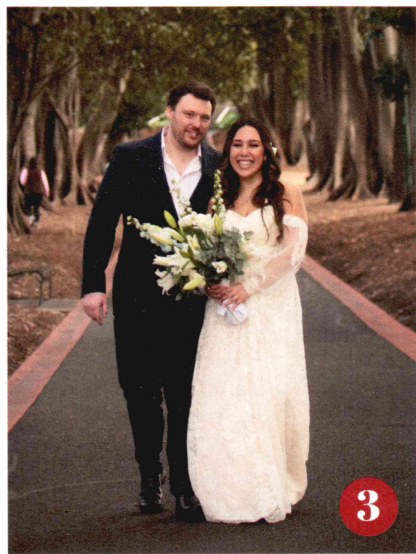
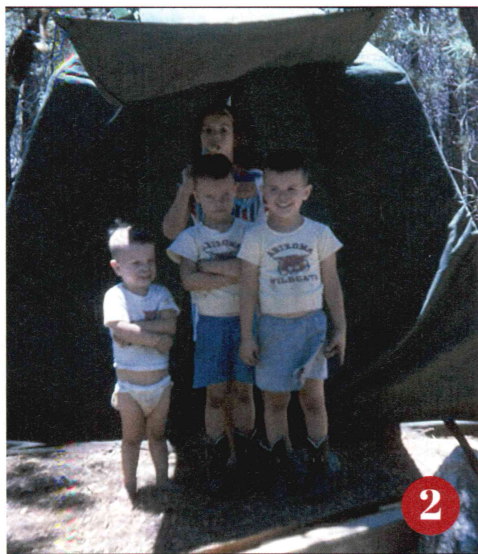
Television, Baldenegro draws on these facets of his upbringing to use storytelling as a tool for transformation. Plus, he says, "Everything I learned in Professor [Yuri] Makino's Directing for the Screen course."

In his documentary commissioned for the PBS "Nova" series, "Harvesting the Future," Baldenegro sheds light on traditional Tohono O'odham methods of harvesting rainwater and how they could help in the fight against the climate crisis. His

work, however, tends not to settle on just one topic or field. Other ventures include a conspiracy thriller, "Frequency," about a New York City professor who must battle a tech billionaire to stop his plan for world domination.

"Filmmaking can seem glamorous, but it's mostly a lot of very long days (and nights)," he says. "My degree gave me a strong foundation, though. It really gave me the tools that I needed to develop my own creative process." ♦

WEDDINGS AND FAMILIES



1. **Paula '74 and Walter "Les" Presmyk '75** have been married for 49 years. Walter was appointed the Arizona State Mine Inspector by Gov. Hobbs and assumed the role Oct. 6, 2025. He previously served 12 years as a Gilbert town council member, with three terms as vice mayor.

2. **William Waldrom '79** shared a vintage photo of his Wildcat family. William, pictured in the center, is a graduate of the architecture program. His father, **William Merrill Waldrom '60**, was a graduate of the law school and a lifelong Wildcat fan who watched games until his passing in 2023 at age 91.

3. **Amanda Schultz '18** and Benjamin Brighton were married in Melbourne, Australia, Aug. 22, 2025. Amanda earned a degree in retailing and consumer sciences and works as a data integrations engineer in Tasmania.

4. **Nick Lueders '20 and Jordan Schaller '20** were married Mar. 15, 2025, at Paradise Valley Country Club outside Phoenix. They celebrated their special day with Wildcats **Jaime Schaller '22, John Schaller '86** and **Joli Marks '81**.

5. **Aliyah Lewin '20 and Jake Goldstein '21** are engaged. They met at the University of Arizona in 2018. After graduating, they moved to Connecticut, where Jake works in IT and Aliyah is completing her training as a dental hygienist. They plan to marry in July 2026 in Waimea, Hawaii, at Jake's family's home. The couple says the U of A will always hold a special place in their hearts.



FAREWELL, DEAR FRIENDS

Honoring alumni who have passed away

Sue Leshar Huck '45
Rudolf Jimenez '50 '52
Kathryn Liem Runbeck '50
Ruth Martin '52
Jack Cole '53
Alfred Kachergis '53
Bruce Branscomb '54 '57
Garnet Mallory '54
William Carl Beard '55
Karen Kienow Pinkstaff '56
Calista D. Schafer '57 '75
Kay Charles Havenor '58 '96
James Hill '58
Carolyn H. Northup '58
John Rees '58
John Wilbur '58
August Jaxel '59
Jesus Ruiz '59
Marilyn Young '59
Joseph Byrd '60
Joseph Howe '60 '61
Fred Joyner '60
Joan Nastro '60
Charles Raetzman '60
Leon Thikoll '60 '62
William Robbins '61 '64
Glen Barney '62 '68
James Bennett '62
Angela P. Coleman '62
Sidney Eisenfeld '62 '66
Geraldine Hales '62
Margaret Oakes '62
John Smull '62
Jon Alquist '63
Jose Ballesteros '63
Ronald Howard '63

Edwin Hutchinson '63
Robert L'Ecuyer '63 '66
Robert Mikel '63
Warren Bulloch '64
Marlene Guginig '64
Edward Lansdale '64
Lewis Marsten '64
Charlete Tanya Power '64
Victoria Adams Quan '64
Stephen Norrell '65
Virginia Robertson '65 '70
Jane Slagle '65
Michael Sophy '65
Stephen Stanton '65
George Wheeler-Brownlee '65 '68
Beverly Kilpatrick Bedwell '66
Barbara Reid Bennett '66
Charles Blackwell '66
Roger Caldwell '66
James Cobb '66
J. Lawrence Fox '66
Rosalind Redfern Grover '66 '68
Gary Rasmussen '66 '74
Michael Seitz '66
Terrence Woods '66
Manuel Ballestero '67 '68
John Brandlin '67
Thomas Norvelle '67
Robert Barber '68 '71
Donald Ellermann '68 '74
Frederick Hoopes '68 '82
Dolores James '68
Robert O'Neill '68
Thomas Patrick '68
Donald Rae '68
Ned Zolman '68 '70

Thomas Cobb '69 '71 '72
Kenneth Corcoran '69
Janet Jackson Cushing '69
Yolanda Lehner '69
Phillip Rickleff '69
Gwendolyn Talbot '69 '71
Alan Yeaton '69
John Barnes '70 '71
Paul Brown '70
Budd Busche '70
Linda Prunes '70
James Sharkey '70
Kenneth Slothouber '70
Barbara Daboll '71 '77
Peggy E. Davis '71
Danny Farar '71
Richard Franklin '71
Lance Heisler '71
Bruce Massa '71
Roger Thomas '71 '76
Ronald Barden '72
Jean Ardycy Briggs '72
Virginia Gray '72 '77
Peter "Andy" Groseta '72 '78 '16
Sandra Lee Hill '72 '75
Gary Loutzenheiser '72 '75
Marie Peine '72
Martha Lavion Soo '72
Absalom Valenzuela '72
John Pearson '73
James Perry '73
John Podboy '73
George DeGregori '74
Leslie MacDonald '74 '79
David Maynard '74
Alfonso Ramirez '74

Mark Ladyko '75
Bruce Latimer '75
Robert Matheny '75
Robert Dillingham '76
William Jenkins '76
Lupe Hughes Martinez '76
William DeFer '77
John Durand '77
Barry Eastlack '77
Larry Luter '77
Norman Martin '77
Walter Mattern '77
Charles Saxe '77 '79
Gloria F. Smith '77
Gloria Wylene Vinall '77
Patricia Mahon '78
Thomas Pfunder '78
Michael Takagi '78 '92
Allison Bayba '79
William Deaver '79 '90
Cassandra Faux '79
Louis Pinsonneault '79
Fred Rice '79
Nancy Bell Rollings '79
Ellen Harper-Gibbons '80 '83
Kevin Stork '80
Joan Tober '81
Lorraine McCollum Drachman '82
Randi Rolle '82
Bernice Wise '82
Michael Bergstrom '83
Thomas Davis '83 '87
Kevin Hopmeier '83
Jay Quade '83
Michelle Laveen '84
David Law '84

Barbara Reidy '84
Matthew Baranowski '85
Marco Jerez '85 '91
Luana Powell '85
Dennis Reeves '85
Donald Schoeneman '85
Patricia Starr '85
Bernard Ast '86 '90 '98
Dean Fafoutis '86
Allison Hosking-Suriano '87
Susan Armstrong Susa '87
Nathan Trookman '88
Alrene Hibben '89
Richard Hollenbeck '90
Mitchell Kurtz '90
Janine Major '91
Kevin Slater '92
Domenic Tringale '92
Angela Gaye Wills '92
Denise Winsky '93
Jennifer Bouma '95
Lloyd Marsh '95
Jill Martinez '95
James Siddell '95
David Hsiao '97
Robert Compton '98
Shasta Bowser Crabb '00
Jennifer Kyong Hee Craft '01
Kenneth Kehoe '02
Jeffrey Rosenbloom '04
Deva Coopamah '05 '07
Shawn Jordan '07
Alana Burke '08
James Farris '16
Travis Shumaker '22

Alumni of the Year Awards

College of Information Science
José Aponte, Class of 1976

College of Architecture, Planning and Landscape Architecture
Donald Baker, Class of 2014

College of Fine Arts
Brandon Coleman, Class of 2015

Graduate College
Alejandro (Alex) Chibly, Class of 2016

W.A. Franke Honors College
Benjamin Driggs, Class of 1996

College of Humanities
Michelle Durham, Class of 2002

James C. Wyant College of Optical Sciences
Janet Fender, Class of 1981

James E. Rogers College of Law
Richard Fried, Class of 1963 and 1966

College of Engineering
Susan Gray, Class of 1996 and 2001

College of Education
Maura Mulligan, Class of 1977 and 1980

Eller College of Management
James Muzzy, Class of 1963 and 1964

R. Ken Coit College of Pharmacy
Cathleen Peterson-Layne, Class of 1988

College of Nursing
Anne Rosenfeld, Class of 1976

College of Medicine – Tucson
Tim Tiutan, Class of 2012 and 2016

Mel and Enid Zuckerman College of Public Health
Christine Wiggs, Class of 2002, 2010 and 2016

College of Science
Mark Zoback, Class of 1969

College of Agriculture, Life and Environmental Sciences
George Cairo, Class of 1992 and 1994

College of Social and Behavioral Sciences
Angela Castellino, Class of 1993

College of Medicine – Phoenix
Robert Bina, Class of 2013





100 YEARS OF BEAR DOWN

STORY BY: **MIKE POWELL**

PHOTO: **CHRIS RICHARDS**

This year marks the hundredth anniversary of John “Button” Salmon’s death — on the one hand, a tragic occasion; on the other, the moment the phrase “bear down” and its symbolic relevance to the University of Arizona was born.

Here’s something we’ve been calling the “Button” Button: an old piece of merchandise found in the Marvin D. “Swede” Johnson Building and modeled by a member of the Links Junior Honorary, a group of outstanding undergraduates originally entrusted with moving the chains that marked the yardage during football games. (They used to be called the Chain Gang, but the “links” metaphor — as in, the things that connect and bind us together — was a little friendlier.)

Links turns 100 this year, too, and Button Salmon was himself a member — jersey number 12. “A big thing of it for me is being a voice of reason,” says information science and music double major — and current number-12-wearer — Kelsey Osburn one sunny morning outside Old Main. “Trying to stay neutral for any kind of problem and just trying to lead the class in any way I can.”

Happy hundred, Links; rest in peace, Button Salmon, and thanks to everyone out there — the students, alums, faculty, staff, donors, friends and fans — who do their part to keep the Bear Down spirit alive. ♦



SETTING THE EXAMPLE

As told to Arizona Alumni by Tanya Burns

PHOTO: CHRIS RICHARDS

Tanya Burns '99 came to the Eller College of Management as a single working mother and first-generation college student. Now a program specialist at Intel, she has established the Tanya L. and Korey S. Burns Family Scholarship Endowment to give students with the greatest need — in particular single parents, children of single parents, and first-generation college students — the opportunity to pursue their education, too.

I had not planned on moving 2,600 miles away from my home state of Virginia to attend the University of Arizona, but when I came across their brochure for the third time, I took it as a sign and decided to consider it.

When I made the trip out in 1997, I fell in love with the weather immediately, but I also fell in love with the campus and the people I met there. U of A didn't feel pretentious, yet you could tell you were on a serious college campus. When you've been searching for your own little place to fit in and finally land there, you just feel at peace.

While speaking with the East Coast schools I had considered, I was given a clear message that their graduate education programs would have to come first, above even parenting. At U of A, when I explained that my child was eight years old and that we were a package deal — that I couldn't make a choice between parenting and pursuing

a graduate degree — everyone was supportive of me, and I was offered resources to ease my transition. I'm so glad I took the leap of faith that landed me at Eller College of Management; it changed my life and put me in a position to make positive changes for others.

When I started at Eller, I was terrified. It was my first time living on my own, and I also felt intimidated by my classmates because they were so much younger than me. I couldn't help but wonder, "Am I going to be able to do this?" But my professors made special efforts to get to know me, and my son was welcomed into my classes — I would bring him with me when he wasn't in school. The university

had also gone to the effort of putting me in touch with African American resources, including an African American Latino resource group that met me when I got to campus. Not every school will automatically connect you with ethnicity-based groups you can identify with, so that was very meaningful to me.

Despite my anxieties, I committed to doing my best because I felt like it was very important to set an example for my son. Also, having come from a household where my mother didn't finish high school, I knew the importance of setting myself up for a career, not just a job. So I persevered and adapted. When I took night classes, I would instruct my son to just play after school and not do his homework. That way when I brought him to class, there was less of a temptation for him to run around or be disruptive. He did his homework as I was in class, and we both learned what we needed to learn that way. In fact, he was so well-behaved, some of my professors started including him in classroom activities. I was grateful that being in a college classroom was normalized for him in that way.

I attended Eller because I wanted more opportunities and to see what was out there after not having been given much guidance in high school or during the pursuit of my associate's and bachelor's degrees. I was fortunate to be as supported as I was. One of my mentors insisted that those of us who were African American join the National Black MBA Association and attend the Black MBA conferences. Meanwhile, I had access to career fairs and resources to help me

apply for jobs. It gave me real hope for my future. I would not be where I am today if it weren't for my education at Eller and all of the help I had along the way.

I really believe in the power of education, and I'm worried about the upcoming generation. I think it's so important that we keep people coming to college, and that we create opportunities for them to be able to go. I'm happy to talk with anyone who needs that extra inspiration to apply to programs in higher education, especially those who think they can't go back to school later in life. They can. It's really possible, and it's worth the investment in yourself.

I'm proud to be a Wildcat, and I really want others who aspire to higher education to feel that pride too. That's why I established an endowment that creates scholarships for people from underserved communities, with a preference for first-generation college students and single-parent households. In doing this, I can honor my own experience as a first-generation college student as well as my son's experience. I may be a helicopter parent, but it was just the two of us when he was growing up. We overcame a lot, together and individually, and it's especially meaningful for me to be able to extend support to others going through struggles like the ones we faced.

Fun fact: Korey also graduated from the U of A and is also a Wildcat, class of 2010. I was so proud when he chose to follow in my footsteps even though by that time we were living on the East Coast and I wanted him to attend college closer to home. I never encouraged him

to apply to U of A, but he said he always wanted to apply after attending classes with me while I was in graduate school. College was not optional for him; it was my only requirement of him as his parent. I didn't care what degree he received, but he had to get a college degree — I didn't budge on this requirement.

I wish I had thousands and millions more dollars to contribute, but I'm also grateful that I could leave a positive mark in the world at all. I want to inspire others to know that you don't have to be a multimillionaire to be able to fund a scholarship. A lot of us working-class people can make a difference too. I also really want to spread the word that many companies have a matching gift program, so if you make a donation to a cause you believe in, you should ask your benefits person about making a matching gift. That's part of what has helped me get my scholarship endowment to where it is right now.

Eller helped me become successful in terms of finding a career, and I will always be grateful for that. But it's also true that my idea of success has changed over the years. In the years since I finished school, I have come to believe that success is about giving back and trying to let the life I live be an example, especially for my son. When I was younger, especially as a student, success was about making my own way, but now it is about supporting others. It's about leaving a legacy. That is why I've created scholarship funds. I want to continue helping others even after I'm gone. ♦

To learn more about including the U of A in your estate plans, visit uafoundation.giftplans.org or call 520-621-1993.



The University of Arizona marching band — now known as the Pride of Arizona — on the way to Super Bowl I, January 1967. Image courtesy of: Special Collections, the University of Arizona



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